Nova Scotia

Department of Education

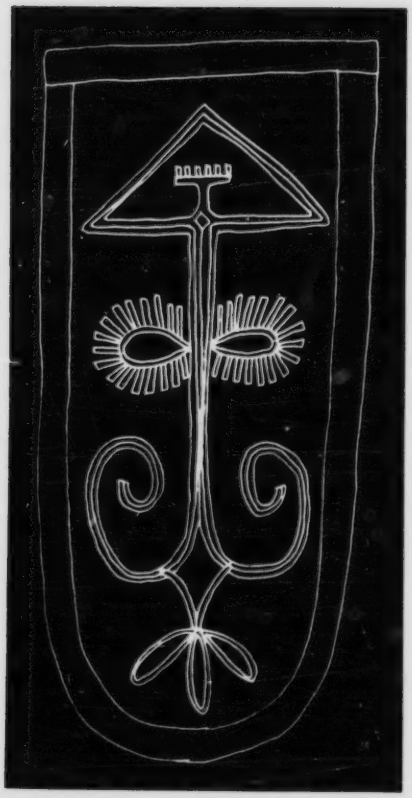
Nova Scotia Museum Complex

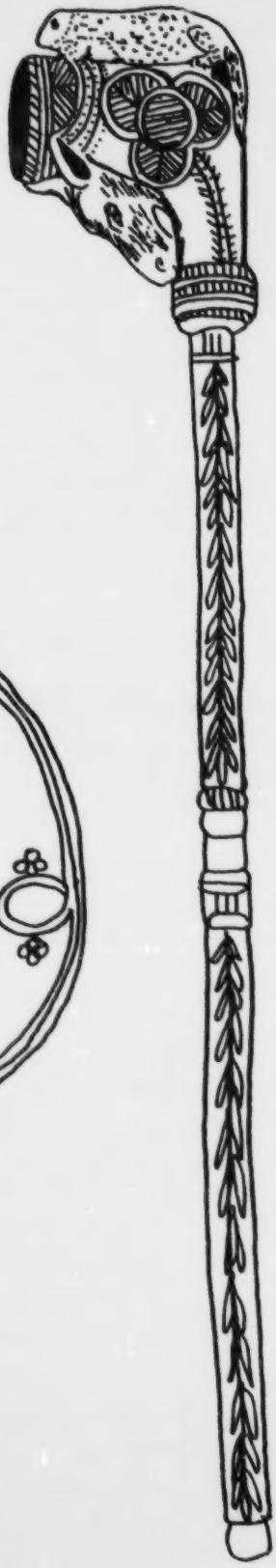
Curatorial Report Number 62

Micmac, Maliseet, Beothuk Collections in Great Britain

By
R.H. Whitehead
January 1988

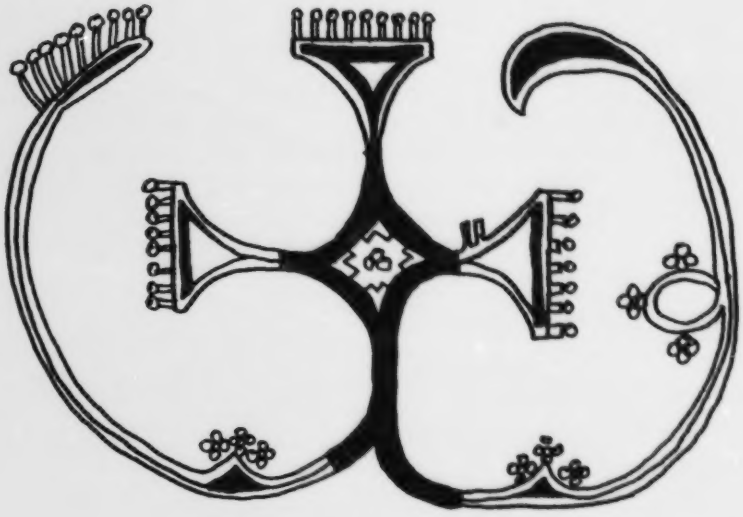
Nova Scotia Museum
1747 Summer Street
Halifax, Nova Scotia, Canada
B3H 3A6





Curatorial Report Number 62

INVENTORY OF MICMAC, MALISEET AND BEOTHUK MATERIAL CULTURE IN INTERNATIONAL COLLECTIONS: GREAT BRITAIN



Ruth Holmes Whitehead

NOVA SCOTIA MUSEUM

Curatorial Reports

The Curatorial Reports of the Nova Scotia Museum contain information on the collections and the preliminary results of research projects carried out under the program of the museum. The reports may be cited in publications but their manuscript status should clearly be indicated.

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My family underwrote the expenses for the 1976 research in Great Britain.

Dr. McGee's inventory has unfortunately not been published. Over the eleven-year interval, as collections acquired new material, my catalogue notes were amplified and updated, most recently during the course of a two-year research project funded by the Glenbow Museum in Calgary.

Research for the Glenbow included two trips in Great Britain in 1985, as part of a collections survey preparatory to mounting a major exhibit to open with the Winter Olympics 1988 in Calgary. The exhibit, The Spirit Sings: Artistic Traditions of Canada's First Peoples, brings back to Canada native work in international collections. At this time, I catalogued or re-catalogued the holding of Maliseet and Beothuk as well as Micmac material from the twenty museums listed herein. The British Museum was revisited, but the catalogue entries for Bristol, Bath and East Cowes are re-written from notes made in 1976, and published with the agreement of Dr. McGee.

The Glenbow Museum has graciously allowed the publication of cataloguing funded by their institution. It should be noted that the Nova Scotia Museum also underwrote this research by allowing me time within their program to undertake it.

I would like to thank Jonathan King of the British Museum for ten years of updating on British collections, and my father-in-law, John Hallworth Whitehead OBE, for driving me all around Great Britain. Special thanks to all the curators who allowed me to see these collections.

Ruth Holmes Whitehead
The Nova Scotia Museum
1987

INTRODUCTION

This is the first in a series of curatorial reports on Micmac, Maliseet, and Beothuk material in international collections. It covers twenty museums in Great Britain. Approximately 154 Micmac items were recorded, to a surprisingly few 20 Maliseet pieces. The Beothuk collections totaled 11 pieces, which is less surprising, when one considers that the last known Beothuk died in 1829.

The bulk of the Micmac and Maliseet items are goods made to sell to a European market. Micmac quillwork predominates, with lidded boxes forming 70% of collections, and quilled canoe models and beaded moccasins making up at least 20%. Maliseet canoe models and beadwork on cloth seem to have been popular collectibles. The Beothuk items were all recovered from post-contact burials -- a number from the 1819-1820 tomb of Demasduwit and her husband Nonosbawsut -- with the exception of a Beothuk canoe model, made by captive Beothuk Shawdithit, and presented to Captain W.W. Jones ca 1827.

The intent of curatorial reports is to bring one up-to-date on work in progress. This catalogue is by no means complete; there are other collections in Great Britain which were not visited, and there is material in some collections which was not seen. (The University Museum, Cambridge, is a case in point; they hold a Micmac beaded coat and tobacco pouch, and various bits of Maliseet beadwork, which they were unable to locate in 1985-1987.) To my knowledge, there are small collections in Birmingham and Ipswich, as well as numerous private collections. However, the major collections are herein catalogued.

In 1976, when I began a research project on Micmac Porcupine Quillwork, I visited a number of British museums to examine their quillwork collections. I was greatly aided in this project by Dr. H. F. McGee, Jr., who provided me with a list of names and addresses of institutions with Micmac holdings, and in some cases with itemized lists of collections; this was part of an international inventory of Micmac material culture which he hoped to publish. In the course of my visit, I was able to catalogue some material in the British Museum, as well as that in the Swiss Cottage Museum, the City of Bristol Museum and Art Gallery, and the American Museum. In return, I shared my catalogue notes with Dr. McGee.

FOREWORD

In 1969, when I began working with the Micmac people, it was apparent that an inventory of non-documentary resources would be of use to native associations as well as scholars. At that time, I began to assemble information about the location of artifacts, paintings, drawings, and photographs. However, the activities associated with a new teaching position, writing a dissertation, conducting fieldwork, and compiling a reader of secondary sources of Micmac history contributed to pushing the inventory to a back burner. Five years later, with the dissertation and reader out of the way, and no longer a complete innocent in front of an undergraduate classroom, I decided to prepare the inventory as a main course and moved it to the front of the stove. Also, the Ethnology Division of the National Museum was planning an inventory of collections in museums across the country. My plan was to provide an inventory of collections outside Canada and I wrote to museums and other institutions in the United Kingdom and the United States which I knew housed Micmac collections. I requested photocopies of their accession and catalogue cards and indications of other collections.

It was about this time that I had the good fortune to make the acquaintance of Ruth Holmes Whitehead at the Nova Scotia Museum, who had recently been placed in charge of the ethnology collections. She had plans to design a major exhibit of Micmac material culture (Elitekey) and to write a book on quillwork (Micmac Quillwork: Micmac Indian Techniques of Porcupine Quill Decoration 1600-1950), and asked if she could have access to the inventory since she was going to England and the United States. Upon her return we decided to prepare a joint publication incorporating her corrections and additions to my draft copy. Her work prompted the newly acquired network of curators and keepers of collections to keep her informed of newly located artifacts or photgraphs. Given our pre-computer data base (inventory sheets) it was frustrating to incorporate these additions yet we did not want incomplete inventory. Manual indexing of the inventory was a wearing task to my student assistants as well as to us. Consequently, the main course was getting out of hand and I left the kitchen, so to speak.

However, Ruth persisted in pursuing the location of artifactual and visual materials. The preparation for the Calgary Winter Olympics Cultural Programs allowed her to expand her interests to other native groups in Atlantic Canada and increased her familiarity with museums in Europe and Australia. The present inventory is the result. I owe her a great debt for completing and expanding a task which is tedious but so very basic for further work with visual and artifactual materials. We both are grateful for all the help extended by our colleagues throughout the museum community worldwide who took the time to assist us in our work, and to the various typists and students who laboured to produce this feast. Bon appetit!

Harold Franklin McGee,Jr.
Professor of Anthropology
St. Mary's University

GREAT BRITAIN

Bath

The American Museum in Britain
Claverton Manor
Bath BA2 7BD
Kay Bond, Associate Curator

NOT SEEN. Catalogued from notes made by RW in 1976.

1. MICMAC. Box & lid; quillwork. n/n 1850-1890 ca.
Birchbark, porcupine quills, spruce root, wood.
Trunk-shaped rectagular box and lid of birchbark (Betula papyrifera). Wooden base; 4-piece wooden liner. Box exterior of birchbark decorated with a mosaic of porcupine quills using the bark-insertion technique, geometric motifs. Lid sides and top of birchbark, cut and sewn with spruce root into a trunk-top form, and decorated with porcupine quills.
PROVENANCE: Unknown. Possibly on loan from the Birmingham Museum.
CONDITION: Good.

2. NOT MICMAC (?). Sewing box. n/n 1791 ca.
Maple wood, birchbark, silk, silk embroidery thread, cotton thread, moose hair.
Sewing box of burly maple, commercially made, with brass hinges; rectangular. Inside fitted with eight lidded compartments of birchbark (Betula papyrifera), with some of the lids covered with silk. Large egg-shaped silk-covered and silk-embroidered pincushion in centre. Lid covers embroidered with silk and some moose hair (?), in floral motifs.
PROVENANCE: Made in St. John, New Brunswick, and presented to Mrs. Benedict Arnold in 1791, on her leaving for England. Long thought to be Micmac, as the presentation poem--a flowery ode in English--is signed "Elasaba of Micmac Tribe". [Elasaba=Elizabeth] It is probably the nom-de-plume of the Englishwoman who composed the poem and embroidered the fittings of this box, itself made by a local cabinet-maker. It is extremely doubtful that Micmac women were literate at this date, and speaking English well enough to have composed at this point. The embroidery is in the English, not the Micmac, style. It may be the case that the birchbark compartments were made by a Micmac woman, however, who also supplied the moose hair.
CONDITION: Excellent.

GREAT BRITAIN

Bristol

City Museum and Art Gallery
Queen's Road, Bristol BS8 1RL
David Dawson, Curator

NOT SEEN. Catalogued from slides taken by RW in 1976.

1. MICMAC. Cigar case; quillwork. EA11067. late 19th century
Birchbark, porcupine quills, cotton thread, silk ribbon, wool, glass beads, aniline dyes.
Cigar or playing-card case, rectangular. Case body formed of two U-shaped panels of birchbark (Betula papyrifera), each edged with silk ribbon and brown and white glass beads; these panels make up the front and back. Sides and base are a single strip of wool, sewn to front panel along one edge and along back panel on the other side. This purple wool strip is dyed with aniline dyes, as are the porcupine quills used to decorate front and back panels. Quills laid down using the bark-insertion technique, in geometric motifs. A plain bark liner projects above the rim of the case body; the lid slips on over this projection. The lid itself is made of two shorter U-shaped panels, sewn to a wool strip in the same manner, and decorated with porcupine quills. Quills are dyed pink, brown, yellow, purple, green and pale yellow, plus natural white.
LENGTH: 11 cm
PROVENANCE: All material listed for the City Museum of Bristol in this catalogue comes from either the EA10243-10250 or the EA11058-11068 groups in their collection. The donor or donors are unknown; each group was labeled "Micmac" up to 1976, but includes a mixture of Micmac quillwork, the floral moosehair embroidery on bark in the style common to 19th-century Micmac, Maliseet, and Huron (see below); as well as items in the Ojibway style of moosehair embroidery, using realistic motifs. All catalogue pieces show aniline dye-use, available in Canada only after 1865. The floral motifs are also very closely matched in terms of motifs and techniques, which may indicate they were collected about the same time and perhaps in the same area. The presence of definite Micmac work makes it possible that some or all of the moosehair work is Micmac as well, since there are comparable Micmac pieces in other collections.

2. MICMAC? Watch pocket; moosehair embroidery EA11068. late 19th century
Birchbark, cotton thread, moose hair, aniline dyes.
Small watchpocket or monocle case of two U-shaped panels of birchbark, covered with red wool stroud, sewn together with cotton thread. Edged with lengths of moosehair, undyed, oversewn with thread. Decorated with moosehair embroidery, floral motifs, in purple, yellow, green and white.
LENGTH: 7cm
PROVENANCE: See above.
CONDITION: Good.

GREAT BRITAIN

Bristol
City Museum and Art Gallery, continued

3. MICMAC? Watchpockets, 2; moosehair embroidery. EA11060-11061.
Birchbark, cotton thread, wool?, moose hair, aniline dyes, metal loops.
Two hanging watchpockets of birchbark, lined with red wool or other fabric, suspended by metal ring at top of back panel. Construction, materials and decorative medium identical for both. Back panel is a modified pear shape; embroidered with moose hair in floral motifs, edged with lengths of undyed hair, oversewn with thread. Back panel sewn to shorter front panel, a modified heart shape, edged and decorated in a similar manner. A central round hole is cut in front panel, through which one might read the watch face. When empty, red lining shows through this hole.
LENGTH, BOTH: 19cm
PROVENANCE: See above.
CONDITION: Good.

4. MICMAC. Pincushion; quillwork. EA10249. late 19th century
Birchbark, porcupine quills, glass beads, fabric, cotton thread, aniline dyes.
Pincushion, of 2 triangular panels of birchbark, seamed to opposite sides of grey fabric strip, which forms the sides of the cushion; then stuffed with unknown substance. Panels edged with red and white glass beads, sewn with cotton thread, and decorated with porcupine quills in a lattice-weave crosshatched design.
LENGTH: 6cm PROVENANCE: See above. CONDITION: Good.

6. MICMAC? Scissor case; moosehair embroidery. EA10250. late 19th century
Birchbark, moose hair, aniline dyes, cotton thread.
Small flat case of two panels of birchbark, shaped to hold scissors; edged with lengths of moose hair, oversewn with cotton thread. Decorated with floral embroidery using dyed moose hair.
LENGTH: 10cm PROVENANCE: See above. CONDITION: Good.

7. MICMAC? Needle case; moosehair embroidery. EA11066. late 19th century
Birchbark, moose hair, cotton thread, aniline dyes.
Tubular lidded container for needles; exterior and base of birchbark, sewn with thread, edged with lengths of white moose hair oversewn with thread. Plain bark liner projects beyond case rim; lid slips on over this projection. Tubular lid has top and sides of bark, sewn with thread and edged with moosehair lengths. Lid top and sides, and case sides, decorated with floral moosehair embroidery.
HEIGHT: 11.5cm PROVENANCE: See above. CONDITION: Good.

8. MICMAC? Card tray; moosehair embroidery. EA11063. late 19th century
Birchbark, moose hair, aniline dyes, cotton thread.
CArd tray a shallow dish of birchbark, composed of a central octagonal panel flanked by eight petal-shaped panels, all edged with moosehair lengths and sewn together with cotton thread. Each panel is embroidered with moose hair in floral motifs.
DIAM: 27cm PROVENANCE: See above. CONDITION: Good.

GREAT BRITAIN

Cambridge

The Scott Polar Research Institute
Lensfield Road, Cambridge, England
Dr. Clive Holland, Curator

The Scott Polar Research Institute holds a collection of objects, gathered in 1911-1912 in Newfoundland by Dr. Wilfred Grenfell, and donated by one of his cousins, a Mr. Woodd-Walker; all of the objects labeled "Beothic" [Beothuk], an almost universal attribution to any from Newfoundland, until recently. None of the items proved to be Beothuk, but a quick list is given below.

1. MARITIME ARCHAIC, NEWFOUNDLAND. Stone pick. 72.18.105. 39.5cm x 8.2cm x 3.3cm. Identification corroborated by Jane Sproule-Thomson, Provincial Archaeologist, The Newfoundland Museum, St. John's; and by Ralph Pastore, Memorial University, St. John's, Newfoundland; as were the identifications for all the following material.

2. MARITIME ARCHAIC, NEWFOUNDLAND. Stone pick. 72.18.106. "Beothic Indian, N.E. Coast Newfoundland, 1912, W.T. Grenfell", in ink on obverse. 31.5cm x 9.2cm x 3.1cm

3. MARITIME ARCHAIC, NEWFOUNDLAND. Stone pick. 72.18.107. "Newfoundland, N.E. Coast, Beothic Indian, W.T. Grenfell 1912" in ink on obverse. 34.5cm x 6.5cm x 4cm.

4. DORSET, NEWFOUNDLAND. Stone lamp fragment; granite. 72.18.104. "Part of a cooking pot northern part of Newfoundland; sent by Dr. W.T. Grenfell 1913, found 2 ft. below surface on cliff top." 10.3cm x 6.7cm x 5.2cm. Upper edge 1cm thick; lower edge 1.2cm thick.

5. DORSET, NEWFOUNDLAND. Collection of seven small lithic objects, including one triple-notched biface, three smaller bifaces, two biface fragments, and one microblade. Photographed but not catalogued, as they were included with the Grenfell material, but not numbered, with no provenance. However, they are all Newfoundland Dorset.

6. MARITIME ARCHAIC, NEWFOUNDLAND. Stone abrader. One edge flat and highly polished. 16.2cm x 5.2cm x 2.5cm.

7. MARITIME ARCHAIC, NEWFOUNDLAND. Celt fragment? Granite? "Newfoundland 1913". 72.18.108. 8cm x 3.3cm x 2.5cm.

8. MARITIME ARCHAIC, NEWFOUNDLAND. Stone goudge. 72.18.110. "Found 1913 at North'n Point of Newfoundland". 16cm x 4.7cm x 2.8cm.

Cambridge
Scott Polar Research Institute, continued

9. MARITIME ARCHAIC, NEWFOUNDLAND. Stone tool. Two polished edges [see drawing]. 9.5cm x 2.6cm x 1.2cm.

10. MARITIME ARCHAIC, NEWFOUNDLAND. Celt? Granite. 12.cm x 2.5cm x 1.8cm

11. POST-CONTACT PERIOD, NEWFOUNDLAND. Spoon: bowl fragment; metal. 72.18.123. Catalogued as 'unidentified small stone tool'. Metal bowl with remains of handle 'drop', possibly pewter or cheap silver. 5.6cm x 4.2cm x 0.6cm.

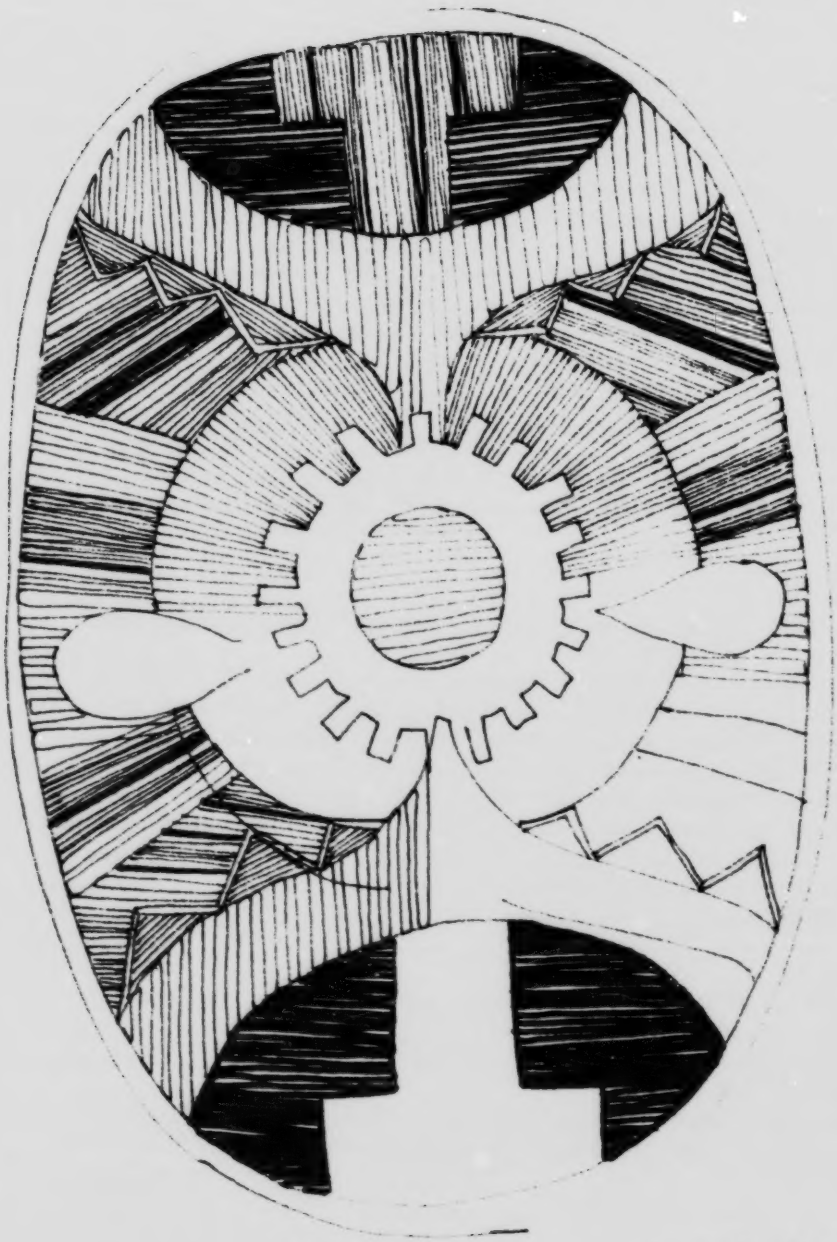
GREAT BRITAIN

Cambridge

University Museum of Archaeology and Anthropology
Downing Street, Cambridge CB2 3DZ
Dr. Henrietta Moore, Curator

1. MICMAC. Lid top, quillwork box. 25.390 late 18th century
Birchbark, porcupine quills, organic dyes.
Oval quillwork box lid top. Box and lid sides missing. Single oval sheet of birchbark, covered with a solid mosaic of porcupine quills, in geometric patterns. Quills from the Eastern Porcupine (Erithizon dorsatum) have been dyed a gold/russet with Bloodroot (Sanguinaria canadensis), pale yellow (Goldthread, Coptis trifolia), black (Black Spruce bark?, Picea mariana). The white quills are undyed. The pattern is a central white circle, surrounded by another circle of alternating 2 black/2 russet quills in radiating stripes. The two black quills extend further than the russet, forming an interlock pattern with a third circular band of pale yellow (now faded). Intruding into this outer yellow are two pear-shaped russet areas, one on either side on the long axis, and two white arrowheads, each enclosing a black semi-circle, which in turn encloses a two-step design in russet, black, white and yellow stripes, white and yellow predominating. The outer edge of theis white area is bordered by three little triangles on each side, with a upper border of white quills, one quill wide. Radiating out of the triangles are black, white and russet stripes. The sector below and to the sides of the russet 'pears' is white or faded yellow and russet stripes.
LENGTH: 18 cm WIDTH: 12 cm HEIGHT: 1.7cm
PROVENANCE: "Given by Lord Denbigh, Permanent Collection"
CONDITION: Box and lid side detached and missing. Bark is beginning to curl. Colours faded.

2. MICMAC. Lid top, quillwork box. Z35145. late 19th century
Birchbark, porcupine quills, aniline dyes.
Oval quillwork box lid top. Box and lid sides missing. Single oval sheet of birchbark, covered with a solid mosaic of porcupine quills, in geometric patterns. Quills natural white and aniline dyed red, yellow, purple, black, aqua, blue. The pattern is a central Eight-Legged Starfish motif, in red, with a 'fill' between each 'arm' of 2 black/1 yellow. There is white 'stapling' in the centre. The ground is white, with an aqua overlay of two quills, crossed. The border around the starfish is cross-hatched purple over bare bark. Around the sides are four blue semi-circles,and two triangles at long ends, with a red and white lattice-weave overlay, and a fill of red for the semi-circles and 4 black/1 yellow for the triangles.
LENGTH: 19.7cm WIDTH: 12.5cm
PROVENANCE: Unknown. No card in catalogue.
CONDITION: Fair.



GREAT BRITAIN
CAMBRIDGE
UNIVERSITY MUSEUM

MICMAC QUILL BOX LID
25.390

GREAT BRITAIN

Cambridge
University Museum of Archaeology and Ethnology, continued

3. MICMAC. Canoe model; quillwork. 49.216 A. 19th century
Birchbark, spruce root, wood, porcupine quills, organic dyes.
Typical Micmac canoe shape. Single sheet of bark cut and folded at bow and stern, 1 vertical cut and fold at midsection down from rim. Wooden ribs, four remain. 1 wooden thwart at centre, 2 string thwarts (repairs?), wooden gunwale, oversewn with spruce root. Bow and stern cuts and centre cut sewn with spruce root, with root underlay at bow and stern. Five woodsplint sheathings under ribs. Two wooden floatation blocks at ends. Outside decorated with porcupine quills using the bark-insertion method, in a single horizontal band under the gunwales, with the quills inserted diagonally. Secondary motifs of triangles outlined over bare bark at either end of band, badly damaged, hard to interpret design.
Quills dyed russet, aqua, white, brown, black, yellow.
LENGTH: 49.7cm WIDTH: 12cm HEIGHT,BOW: 9cm HEIGHT,SHEER: 5.4cm
PROVENANCE: Don. Mrs. Walton, Wisabeck Museum, 1880. See 49.216.B.
CONDITION: Fair. Quills damaged and unpicked in places. Two thwarts replaced.

4. MALISEET? Canoe model; salmon leister model, birchbark torch model. 1904.125 late 19th century ?
Canoe model: birchbark, spruce root, wood. Probably Maliseet, but both bow and stern are badly damaged. Canoe fashioned from a single sheet of birchbark, folded and cut to shape. Bow and stern sewn with spruce root. Three vertical cuts and folds down from rim on each side, sewn with root. Wooden gunwale, wooden pegs and spruce root lashings; gunwale in three pieces: inside, outside and cut edge each has strip of wood laid over it, then pegged and sewn. There are eight wooden ribs, five woodsplint sheathings, three wooden thwarts. Bark 'fenders' at bow (and presumably stern, now destroyed).
Salmon leister model: typical shape, head and point lashed on with spruce root.
Birchbark torch model: wooden staff, split at one end to hold roll of birchbark. Used when night-fishing for salmon.
CANOE LENGTH: 35cm approx. WIDTH: 7.7cm HEIGHT BOW: 7cm approx.
HEIGHT SHEER: 4.3cm
PROVENANCE: Not known. Number on canoe reads III 1880/1904.125.
CONDITION: Fair. Bow and stern badly damaged.

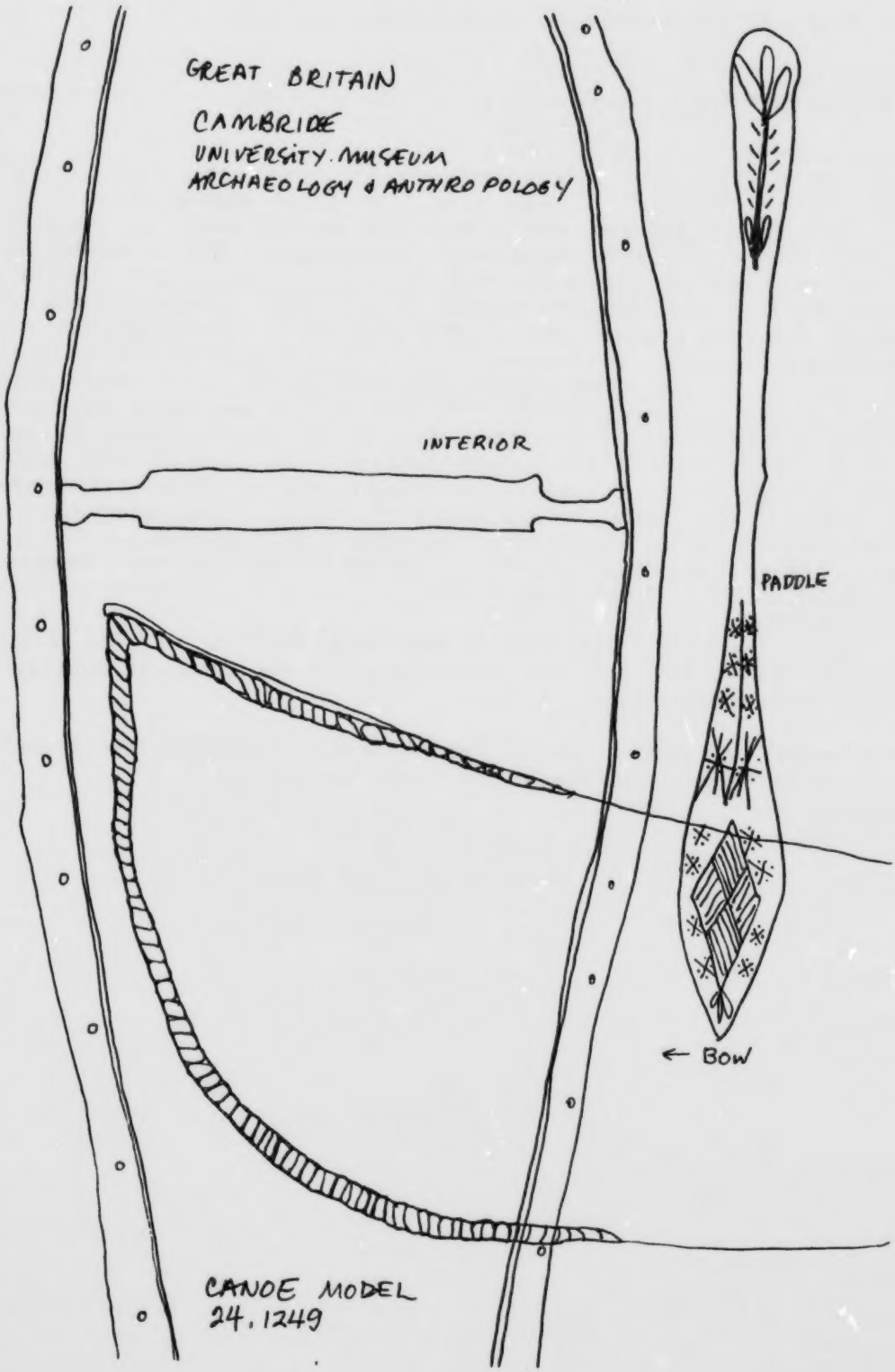
GREAT BRITAIN

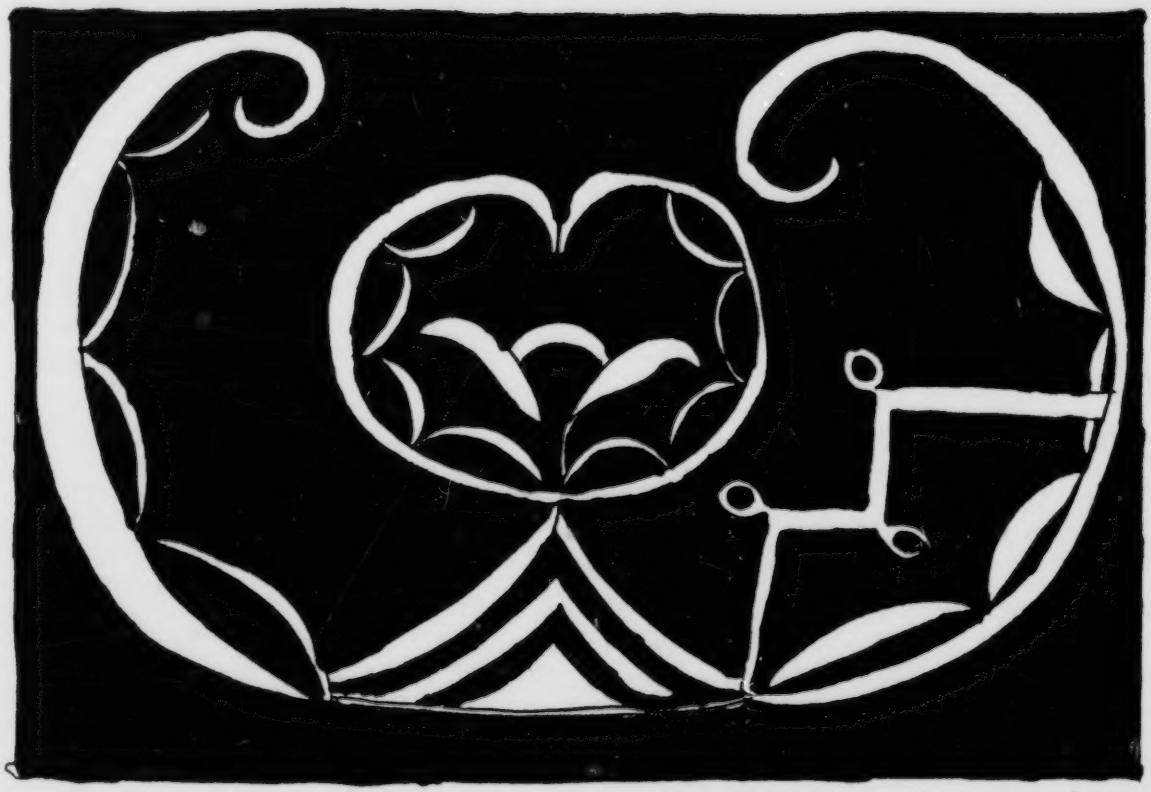
Cambridge
University Museum of Archaeology and Anthropology, continued

5. MALISEET or PENOBSCOT. Canoe model; incised. 24.1249. 19th century?
Paddle model. 24.1249.

Birchbark, spruce root, wood, paper.
This canoe is exceptionally long [87cm] for its width [14.5cm]; otherwise the shape appears Maliseet. It is made from three sheets of birchbark: folded to form centre and two ends. Ends are cut to shape and sewn with spruce root. There are five wood-splint sheathings. Eleven wooden ribs remain. Centre thwart is of wood, lashed in with root. Two thwarts on either side of this are made of doubled spruce root, wrapped around with root, making five thwarts in all. One floatation block is of wood, the other of crumpled paper. The wooden gunwale is composed of three lengths of wood: inside, outside, and upper edge, reinforced with wood, pegged with wood, oversewn with spruce root. The outsides of the canoe are covered with incised designs, by scraping away the darker [inner] layer of bark, to shower a lighter [the outer] layer beneath. The designs are double-curves and steps, and the three-lobed figure characteristic of Micmac, Maliseet, Penobscot work. The designs look more Penobscot than Maliseet.
LENGTH: 87cm WIDTH: 14.5cm HEIGHT BOW: 17cm HEIGHT SHEER: 6.5cm
PROVENANCE: "North America, Woodlands, probably Malicite or Penobscot. Don. Ivor Evans, MA." "I.H.N. Evans"
CONDITION: Excellent
REMARKS: It is hard to tell exactly who made this canoe. The designs could actually be Micmac, and the mid-section of the canoe is similar to other Micmac canoe models seen.

Paddle model. 24.1249. Wood, red pigment. Carved softwood paddle model, with incised designs on handle and blade, stained red.
LENGTH: 20.2cm WIDTH: 2.3cm
CONDITION: Good.


GREAT BRITAIN
CAMBRIDGE
UNIVERSITY MUSEUM
ARCHAEOLOGY & ANTHROPOLOGY
INTERIOR
PADDLE
← Bow
CANOE MODEL
24.1249



24.1249
CANOE MODEL
DETAIL,
BARK INCISING

GREAT BRITAIN
CAMBRIDGE
UNIVERSITY MUSEUM
OF ARCHAEOLOGY &
ANTHROPOLOGY

GREAT BRITAIN

East Cowes

Swiss Cottage Museum, Osborne House
East Cowes, Isle of Wight PO32 6JY
The House Governor
NOT SEEN. Catalogued from slides by RW in 1976.

1. MICMAC. Box & lid; quillwork. n/n 1860 ca.
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Oval lidded box, wooden base pegged to birchbark (Betula papyrifera) exterior, ornamented with a mosaic of porcupine quills (Erithizon dorsatum) using the bark-insertion technique. Exterior edged with lengths of spruce root, oversewn with root. Plain bark liner. Quillwork on box exterior is done in the running chevron & triangle pattern, in bands of black (unknown dye), white (natural quills), russet (Bloodroot, Sanguinaria canadensis), and yellow (Goldthread, Coptis trifolia).

The lid is an oval of birchbark, decorated on the obverse with another quillwork mosaic, of bilaterally symmetrical geometric motifs in the same colours. The lid is backed with unworked bark, sewn together with spruce root. On reverse of lid is a recessed-in hoop of wood, lashed to the bark backing with spruce root; this slots down into the box and holds the lid in place. Lid top edged with spruce root (Picea mariana), oversewn with root.
PROVENANCE: Presented to Edward Prince of Wales, upon his visit to Halifax, Nova Scotia, in August 1860. Box contained 14 quilled panels, also oval (see #2, below), of the type referred to as placemats.
CONDITION: Excellent.

2. MICMAC. Placemats, 14; quillwork. n/n 1860 ca.
Birchbark, porcupine quills, spruce root, organic dyes.
Fourteen oval panels of birchbark, constructed in the same manner as the lid of box above (#1), in which they were presented: an oval sheet of birchbark, decorated with a mosaic of porcupine quills, using the bark insertion technique. Panels are backed with unquilled bark, and sewn together with spruce root thread.
Panel A has a central design of the Prince of Wales' feathers, worked in black and white on a white oval ground, surrounded by geometric motifs in black, white, russet, yellow, and possibly a faded blue or lavender (Indigo or Logwood, obtained commercially). The outer border is a band of interlocking triangles in alternating black and white. The extreme edge of the panel is covered with a length of spruce root, oversewn with root.
Panels B-N all have as the central motif an eight-pointed star, with two points each to north, south, east and west; traditionally called the "Eight-legged Starfish" pattern. Each starfish is surrounded by geometric motifs in black, white, russet, yellow, blue, lavender and a possible grey (dye unknown). A similar border of black and white triangles is used around the edges of each panel; all are finished at edges with lengths of spruce root, oversewn with root.
PROVENANCE: Given in container #1 above, to Edward Prince of Wales, in Halifax, Nova Scotia, August 1860.
CONDITION: Excellent, except where panels have been nailed to wall of case right through central design.

GREAT BRITAIN

East Cowes

Swiss Cottage Museum, Osborne House, continued

3. MICMAC. Tobacco pipe. n/n 1860-1869 ca.
Argillite, wood.
Traditional 19th-century tobacco pipe and stem. Bowl is carved argillite, with a keeled base and round bowl surrounded by decoration of four carved animals in the round, all beavers. Actual bowl incised with geometric motifs, including circles and crosses. Stem is short, wooden, possibly Acer pennsylvanicum, decorated with incised motifs.
PROVENANCE: Presented either to Edward Prince of Wales on his visit to Nova Scotia, New Brunswick and Prince Edward Island, August 1860; or to Prince Arthur, on a similar visit in 1869.
CONDITION: Excellent.

4A. MICMAC. Canoe model; quillwork. n/n 1860-1869 ca.
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Small canoe model of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden thwart at centre. Sides decorated with porcupine quills in the bark-insertion technique, in a pattern of two horizontally-placed half-chevrons, and a central triangle; elaborated at either end. Quills dyed blue, black, russet and natural white.
4B. MICMAC. Container model; canoe bailer. n/n 1860-1869 ca.
Birchbark, spruce root.
Small container model of cut and folded birchbark; square base, circular rim. Rim reinforced with hoop of spruce root, oversewn with root.
4C. MICMAC. Paddle models, 2. 1860-1869 ca.
Softwood.
PROVENANCE: Ibid.

5. MICMAC. Canoe model; quillwork. n/n 1860-1869 ca.
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Small canoe model of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden thwart at centre. Sides decorated with porcupine quills in the bark-insertion technique, in a pattern of two horizontally-placed half-chevrons and a central triangle, elaborated at ends. Quills dyed black, russet and natural white.
PROVENANCE: Ibid.

6A. MICMAC. Canoe model; quillwork. n/n 1860-1869 ca.
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Typical Micmac canoe model of birchbark; cut, folded and sewn at bow and stern with spruce root. Gunwales of root oversewn with root. Single wooden thwart at centre. Outside quilled in two running chevrons laid on horizontally, and meeting at their points in the centre to form two triangles. Quills dyed black, russet, blue and yellow, plus natural white.

East Cowes

Swiss Cottage Museum, Osborne House, continued

6B. MICMAC. Leister model. n/n 1860-1869 ca.
Softwood.
Wooden model of salmon leister; canoe furnishings for 6A above.

6C. MICMAC. Paddle model. n/n 1860-1869 ca.
Softwood.
Wooden model paddle; furnishings for canoe 6A above.

6D-H. MICMAC. Torch bundles, 5. n/n 1860-1869 ca.
Birchbark. Five tiny bundles of birchbark for model torch (now missing), used in night-fishing. Furnishings for canoe model 6A above.
PROVENANCE: Ibid.

7. MICMAC. Tobacco pipestem. n/n 1860-1869 ca.
Wood.
Typical short Micmac pipestem, possibly of Acer pennsylvanicum. Stem is incised with stem-and-leaf pattern.
PROVENANCE: Ibid.
CONDITION: Excellent.

8. MICMAC. Doll, male. n/n 1860-1869 ca.
Wood; cloth, metal, feathers, cotton thread.
Wooden doll, male, movable arms and legs. Headdress formed of tin band around forehead, with ostrich (?) feathers sticking up over centre forehead. Long shirt of printed wool or cotton. Dark wool leggings, leather or wool moccasins (?). Painted features.
PROVENANCE: Ibid.
CONDITION. Good.
REMARKS: Similar to male dolls 74.410.67B-68B, also in canoe models, at the Historisches Museum, Berne.

9. MICMAC. Doll, female. n/n 1860-1869 ca.
Wood; cloth, tin, cotton thread.
Wooden doll, female; movable arms and legs. Dark wool cap on head. Printed wool or cotton dress with large tin brooch at throat. Dark wool leggings, leather or wool moccasins. Painted features.
PROVENANCE: Ibid.
CONDITION: Good.
REMARKS: Similar to female dolls 74.410.67C-68C, also in canoe models, at the Historisches Museum, Berne.

GREAT BRITAIN

East Cowes

Swiss Cottage Museum, Osborne House, continued

10A. MICMAC. Canoe model; quillwork. n/n 1860-1869 ca.
Birchbark, spruce root, porcupine quills, wood, organic dyes.
Typical Micmac canoe form of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden thwarts and gunwhales lashed with root. Exterior decorated with porcupine quills in the bark-insertion technique, applied as a horizontal row of V-shapes.

10B-C. MICMAC. Paddle models, 2. n/n 1860-1869 ca.
Softwood. Two large wooden paddle models for canoe model 10A above.

10D-E. MICMAC. Paddle models, 2. n/n 1860-1869 ca.
Softwood. Two small paddle models for canoe model 10A above.

10F. MICMAC. Leister model. n/n 1860-1869 ca.
Softwood. Wooden salmon leister model, for canoe model 10A above.

10G. MICMAC. Container model; canoe bailer. n/n 1860-1869 ca.
Birchbark, spruce root. Small container model, canoe bailer; square base, ciruclar rim, of birchbark, cut and folded. Rim reinforced with spruce root, oversewn with root.
PROVENANCE: Ibid.
CONDITION: Good.

11. MICMAC. Doll, male. n/n 1860-1869 ca.
Wood; wool,silk ribbon, cotton thread.
Carved wooden doll, male; separate arms and legs. Doll wears hat with ribbon band, dark wool coat with ribbon epaulets and trim. Dark wool leggings.
PROVENANCE: Ibid.
CONDITION: Good.

12. MICMAC. Doll, female. n/n 1860-1869 ca.
Wood; cloth, glass beads, silk ribbon, cotton thread.
Carved wooden doll, female; separate arms and legs. Doll wears typical 19th-century Micmac peaked cap of wool, decorated with beadwork and ribbon applique. Dark wool skirt with ribbon applique band at hem. Wool leggings.
PROVENANCE: Ibid.
CONDITION: Good.

13. MICMAC. Moccasins; beadwork. n/n 1860-1869 ca.
Leather, cloth, silk ribbon, glass beads, cotton thread and/or sinew.
Moccasin, typical construction. Leather sole gathered to dark wool vamp decorated with beadwork in the traditional double-curve motif, using white glass seed beads. Ribbon edging. Cuff of wool, decorated with bead borders. Cotton lining.
PROVENANCE: Ibid.
CONDITION: Good.

GREAT BRITAIN

East Cowes

Swiss Cottage Museum, Osborne House, continued

14. MICMAC. Doll, female. n/n 1860-1869 ca.
Wax, wood; wool, silk ribbon, glass beads, cotton thread, cotton, leather, human hair(?), metal sequins.
English-made doll with wax face, possible human hair, black. Wooden body; separate arms and legs. Dressed in traditional 19th-century Micmac woman's clothes: dark wool peaked cap ornamented with silk ribbon and glass seed beads. Woolen headscarf. Short printed cotton jacked edged with silk ribbon. Black wool skirt decorated with silk ribbon applique in bands of parallel lines. Black wool leggings. Leather moccasins. Doll holds several extra pairs of moccasins in one hand. Skirt further ornamented with metal sequins.
PROVENANCE: Ibid.
CONDITION: Excellent.

15A. MALISEET. Canoe model. n/n 1860-1869 ca.
Birchbark, spruce root, wood.
Typical Maliseet canoe shape, formed of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden gunwales and three wooden thwarts lashed with spruce root.
15B. MALISEET. Paddle model. n/n
Softwood. Wooden paddle model, for canoe model 15A above.
15C. MALISEET. Leister model. n/n
Softwood. Wooden salmon leister model for model canoe 15A above.
PROVENANCE: Ibid.

16. MALISEET. Doll, male. n/n 1860-1869 ca.
Wood; cloth, glass beads, silk ribbon, cotton thread.
Carved wooden doll, male; separate arms and legs. Red wool eared headdress edged in white glass seed beads. Black wool coat with red silk ribbon applique trim.
PROVENANCE: Ibid.
CONDITION: Good.

17. MALISEET. Canoe model. n/n 1860-1869 ca.
Typical Maliseet canoe shape, formed of birchbark; cut, folded and sewn with spruce root at bow and stern. Wooden gunwales and five wooden thwarts lashed with spruce root.
PROVENANCE: Ibid.
CONDITION: Good.

18. MALISEET. Doll, female. n/n 1860-1869 ca.
Wood; cloth, silk ribbon, glass beads, cotton thread.
Carved wooden doll, female; separate arms and legs. Peaked cap of wool, cut in the Maliseet style, with convex curve at base. Hip-length cotton jacket over wool skirt decorated with silk ribbon applique in bands of parallel lines.
PROVENANCE: Ibid.
CONDITION: Good.

GREAT BRITAIN

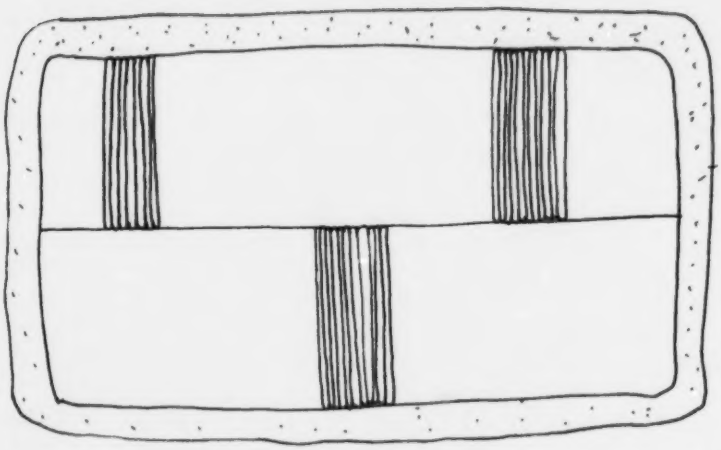
Edinburgh

The Royal Scottish Museum
Chambers Street
Edinburgh, EH1 1JF, Scotland
Miss Dale Idiens, Curator

1. MICMAC. Box & lid; quillwork. 1928.674. early 19th century
Birchbark, porcupine quills, organic dyes, spruce root, wood.
Rectangular lidded box has wooden base and birchbark lining. The exterior is a band of birchbark (Betula papyrifera), wrapped with spruce root (Picea mariana), attached to the base with wooden pegs. The bark liner projects above the box exterior, and the lid slips on over this projection. Lid side is a similar band of bark wrapped with spruce root. The lid top is a rectangle of bark, covered with a solid mosaic of quills from the Eastern Porcupine (Erithizon dorsatum), using the bark-insertion method. The box top is divided centrally down the long axis, and the area on either side filled with stripes, using quills in undyed white, blue (Indigo, obtained commercially), russet (Bloodroot, Sanguinaria canadensis), and yellow (Goldthread, Coptis trifolia).
LENGTH: 12.5cm WIDTH: 7.3cm HEIGHT: 7cm
PROVENANCE: Label on base reads "Relie(?)/Thomas Edwards/Nanvraux(?)". Bought from Mr. J. Dickson, 1928.
CONDITION: Fair. Lid top detached from lid side; root thread and root border missing.
REMARKS: This is a very small and simply-quilled box, and may have been part of a set of small boxes contained in a single larger box with a more elaborate lid.

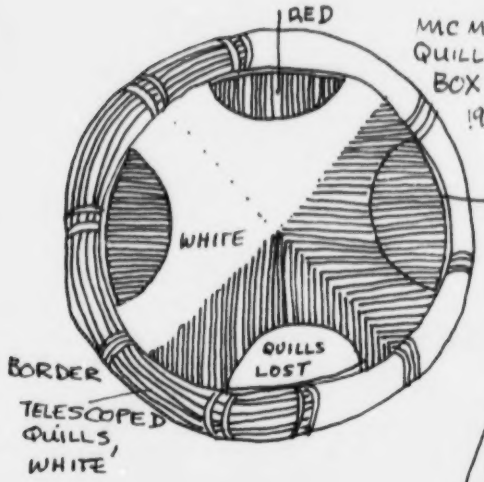
2. MICMAC. Box & lid. 1928.277. early 19th century
Birchbark, porcupine quills, spruce root, wood.
Circular lidded stamp box, wooden base and birchbark lining. Exterior a double band of birchbark, each wrapped with spruce root, interwoven with white porcupine quills. The lid side is a similar band of root-wrapped bark, sewn to the lid top with spruce root. The lid top is a circular piece of bark with a border of telescoped porcupine quills, white, two parallel rows oversewn with spruce root. The lid top is solidly quilled in a quartered design, with one dark red semicircle in each quarter, on a white ground.
DIAM: 7cm HEIGHT: 6.3cm
PROVENANCE: Bought from J. Dickson.
CONDITION: Poor. Quills missing; one semicircle now completely bare.

3. MICMAC. Box & lid; quillwork. UC 314. early 19th century
Birchbark, porcupine quills, spruce root, organic dyes.
Circular lidded box has bark base and liner; base sewn to an exterior of bark wrapped with spruce root and interwoven with white porcupine quills. Lid side a similar band of wrapped and decorated bark, sewn to lid top with spruce root. The lid top is a circular piece of bark, solidly quilled in the 'double-rainbow' motif. Quills are undyed white, russet and brown (unknown) or black (unknown, possibly Black Spruce bark, Picea mariana).
DIAM: 10.3cm HEIGHT: 7.2cm
PROVENANCE: Unknown. University Collection, formerly catalogued as "Hudsons Bay Territory".
CONDITION: Poor.
REMARKS: Box is very crudely made.

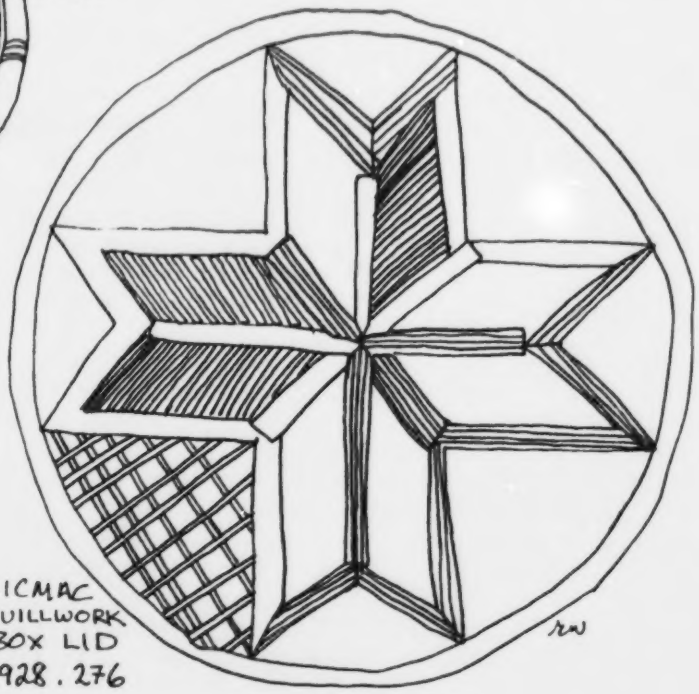


MIC MAC
QUILLWORK
BOX LID
1928.674

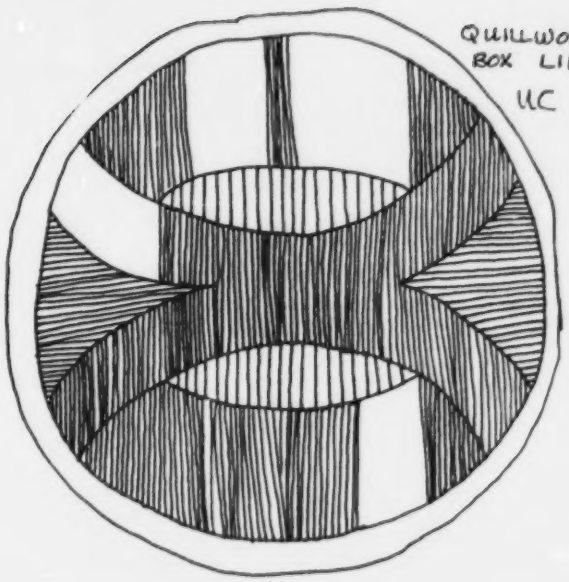
GREAT BRITAIN
EDINBURGH
ROYAL SCOTTISH
MUSEUM



MIC MAC
QUILLWORK
BOX LID
1928.277

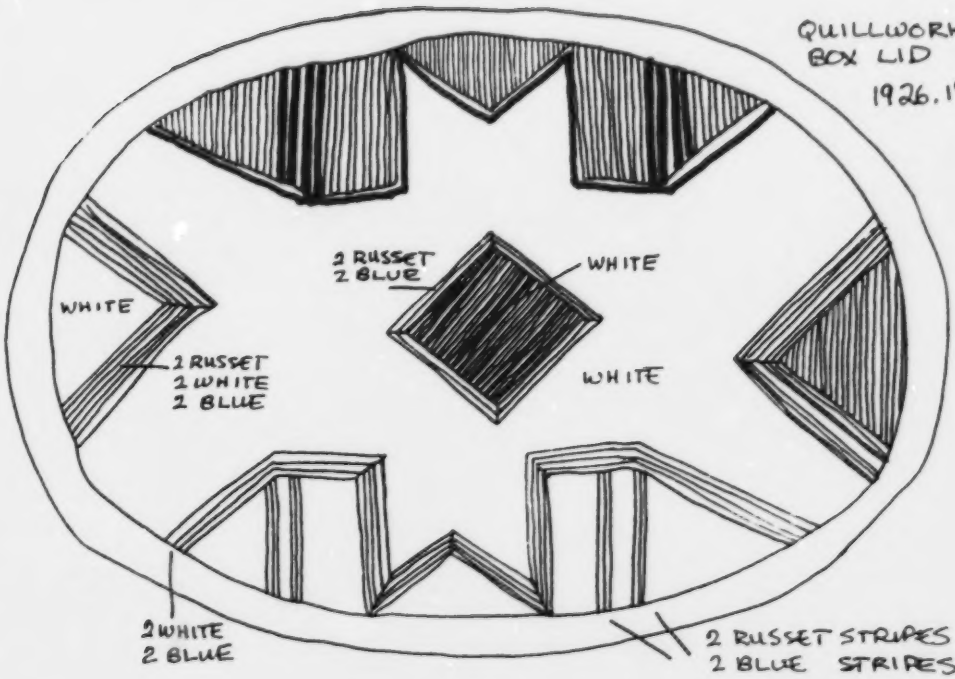


MICMAC
QUILLWORK
BOX LID
1928.276



QUILLWORK
BOX LID
UC 314

GREAT BRITAIN
EDINBURGH
ROYAL SCOTTISH
MUSEUM



QUILLWORK
BOX LID
1926.192

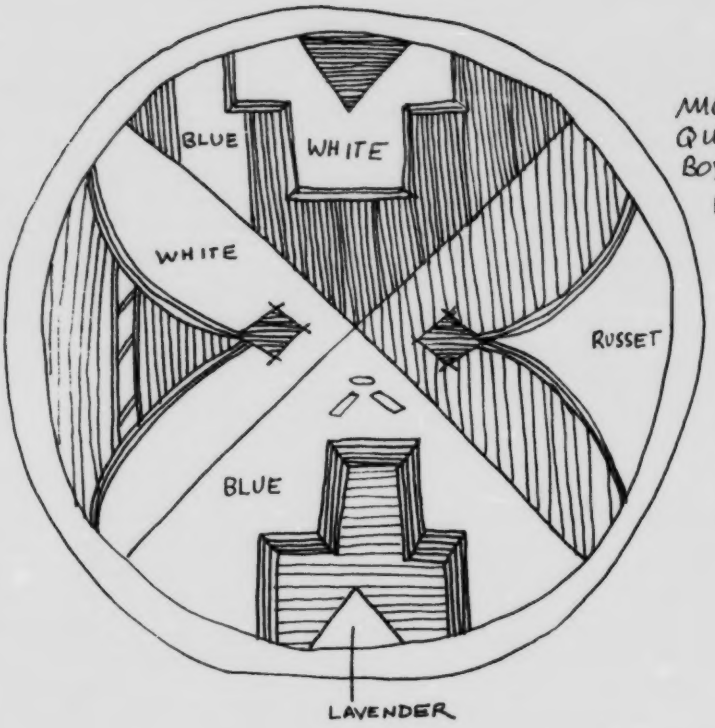
GREAT BRITAIN

Edinburgh
The Royal Scottish Museum, continued

4. MICMAC. Box & lid; quillwork. 1928.276. late 19th century
Birchbark, porcupine quills, spruce root, aniline dyes, wood.
Circular lidded box, wooden base and bark liner. Exterior a band of bark solidly quilled in the chevron-and-triangle pattern, with borders of spruce root, dyed purple and oversewn with spruce root. Lid sides a band of bark wrapped with purple spruce root, with white porcupine quill interweave in chequered patterns. Lid sewn to lid side with root. Lid top a circular piece of bark quilled in the eight-legged-starfish motif, in red, blue, white, yellow and purple, with the interstices between the starfish arms covered by an overlay of lattice-woven quills.
DIAM: 11.5cm HEIGHT: 7.1cm
PROVENANCE: Bought from J. Dickson, 1928.
CONDITION: Fair. Quills faded; spruce root faded on exterior.

5. MICMAC. Box & lid; quillwork. 1926.192. early 19th century
Birchbark, porcupine quills, organic dyes, spruce root.
Oval lidded box has bark base and liner. Base sewn to exterior with spruce root. Exterior two bands of birchbark wrapped with spruce root, interwoven with white porcupine quills. Bark liner projects above box side, and lid slips on over this projection. Lid side a similar band of bark wrapped with root, sewn to lid top with root. Lid top an oval of birchbark with a border of telescoped white quills in three parallel rows. Lid top quilled in simple geometric motifs, using white, russet, and blue.
LENGTH: 17cm WIDTH: 11.8cm HEIGHT: 8cm
PROVENANCE: "Sent home from N. America during first half of the 19th century. Given by Mrs. Alex. E. White".
CONDITION: Excellent. Needs cleaning.

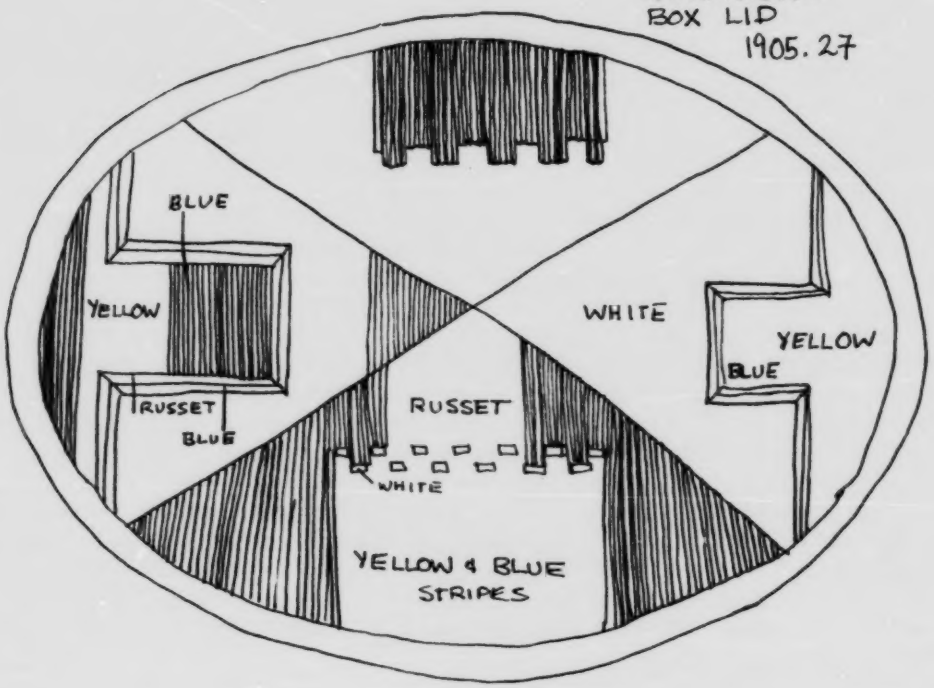
6. MICMAC. Box & lid; quillwork. 1905.27. early 19th century
Birchbark, porcupine quills, spruce root, organic dyes, wood.
Oval lidded box, wooden base, bark lining. Base pegged to exterior of single band of bark, quilled in the half-chevron motif. Each half-chevron is striped russet, blue, yellow and white, and the interstices between are filled with lengths of appliqued spruce root, probably dyed (now faded). The lid side is a band of bark wrapped with spruce root and interwoven with white porcupine quills; sewn to lid top with spruce root. The lid top is an oval of bark, with a border of spruce root, and solidly quilled in geometric motifs, in russet, white, blue, and yellow.
LENGTH: 15.7cm WIDTH: 11.7cm HEIGHT: 10cm
PROVENANCE: Unknown.
CONDITION: Fair.



MCMAC
QUILLWORK
BOX LID
1924.809

GREAT BRITAIN
EDINBURGH
ROYAL SCOTTISH
MUSEUM

MCMAC
QUILLWORK
BOX LID
1905.27



GREAT BRITAIN

Edinburgh

The Royal Scottish Museum, continued

7. MICMAC. Box & lid; quillwork. 1924.809. early 19th century
Birchbark, porcupine quills, organic dyes, spruce root.
Circular lidded box, bark base, bark liner. Base sewn to exterior of two bands of birchbark, wrapped with spruce root, with white quill interweave. The spruce root on the lower band has been dyed red, that on the upper band dyed black. The lid side is a similar band of bark, wrapped with red-dyed spruce root, sewn to lid top with root. Lid top is a circular piece of birchbark, with a border of spruce root, oversewn with root, and a mosaic of porcupine quillwork , geometric motifs in blue, white, lavender (Logwood, obtained commercially, now faded to grey), russet.
DIAM: 12.6cm HEIGHT: 9cm
PROVENANCE: Unknown.
CONDITION: Fair.

8. MICMAC. Purse; quillwork. 1903.99. 19th century
Birchbark, porcupine quills, spruce root, ribbon, cotton thread, organic dyes. Typical pear-shaped purse and lid of birchbark panels: front, back, sides-and-base, lid, handle. Front and back are sewn to the continuous strip which forms the sides and base, using spruce-root thread over an edging of spruce root. The lid is attached to the purse with ribbon, sewn on to back and lid with cotton thread. A third ribbon on the opposite side of the lid acted as fastener, and tied to the front of the purse. The handle was probably a band of bark wrapped with spruce root, as are 99% of other handles on these purses, but it is now missing. The obverse of all panels is quilled in russet, white, blue, lavender and yellow. The sides and base are in the chevron-and-triangle motif, as is the lid. Front and back are geometric forms in triangles, rectangles, semicircles, etc., using the same colours. The lid also has some black quills included in the design.
LENGTH: 19.5cm WIDTH: 9cm HEIGHT: 15.5cm
PROVENANCE: Unknown.
CONDITION: Fair. Handle and ribbon ties missing.

9. MICMAC. Box & lid; quillwork. 1896.319 19th century
Birchbark, wood, porcupine quills, organic dyes, spruce root.
Rectangular, trunk-topped lidded box has wooden base and four-piece wooden liner. The liner projects above the box exterior, and the lid fits on over this projection. The box exterior is pegged to the base, and is a single band of birchbark quilled on the obverse in the chevron-and-triangle motif, in striped russet, blue, white, yellow and green (unknown dye). The lower triangles are russet with white stripes; the upper triangles are white, and some are simply white lattice-weave overlay over bare bark. The lid side is a band of bark, bent to form four sides, sewn with spruce root. The two long sides are wrapped with spruce root with quill interweave, quill overlay in white and blue, and small quilled rectangles in russet, white, black and blue. The two short sides are quilled in the chevron-and-triangle, with the lower triangles blue lattice-weave over bare bark, the uppers simply continuations of the chevron stripes; all of which is bordered with lengths of spruce root.

continued

GREAT BRITAIN

Edinburgh
The Royal Scottish Museum, continued

9. Box & lid 1896.319 continued
The upper edges of the short lid sides project in a convex curve which, when sewn to the lid top, created the vaulted trunk-top effect. The upper edges of the projecting wooden liner-pieces which fit under this portion of the lid are cut in the same way to add stability.

The lid top is a rectangle of birchbark, sewn to lid side with spruce root thread over a border of spruce root. The quill mosaic on the obverse is of geometric motifs: a quartered central circle in blue and white, on a russet ground, flanked by two arcs, back to back, on either side, in white.
LENGTH: 25.2cm WIDTH: 21.2cm HEIGHT: 16cm
PROVENANCE: Unknown.
CONDITION: Excellent.
REMARKS: This is a big and very beautiful box in superb condition.

10. MICMAC. Fan handle; quillwork. 1897.355. 19th century

Birchbark, porcupine quills, aniline dyes, silk ribbon, cotton thread, glass beads. Fan handle of two keyhole-shaped panels of birchbark, edged with cocoa silk ribbon, sewn with cotton thread, and a border of crystal glass seed beads, in the classic one-up/one-down pattern common to borders. One panel forms the obverse, the other the reverse, and both are covered with a solid mosaic of porcupine quills: the obverse with alternated stripes of two red/two blue, with white overlay stapling. The reverse is white, with red (now pink), blue and black overlay quilling.
LENGTH: 18cm WIDTH: 9cm THICKNESS: 0.6cm
PROVENANCE: Made after 1865, because of the use of aniline dyes. No other information.
CONDITION: Good. Feathers, forming the body of the fan, now missing.

11. MICMAC. Canoe model; quillwork. 1913.396. 19th century

Birchbark, spruce root, wood, porcupine quills, aniline dyes.
Typical Micmac canoe shape, a single sheet of birchbark cut and folded, sewn with spruce root. One wooden thwart, lashed with root; one wooden gunwale, sewn with root, five wooden ribs, five wood-splint sheathings. Exterior decorated with porcupine quillwork, using the bark-insertion method, in a pattern of broken half-chevrons, using purple, yellow, green aniline dyes, and the undyed white quills.
Not measured.
PROVENANCE: Obviously made after 1865, due to the presence of aniline dyes. No other information.
CONDITION: Fair.

GREAT BRITAIN

Edinburgh

The Royal Scottish Museum, continued

12. MICMAC. Chair seat panel; quillwork. 1903.96. late 19th century
Birchbark, porcupine quills, aniline dyes, spruce root.
Saddle-shaped chair seat panel in birchbark, with birchbark backing. Sewn with spruce-root. No border to the quillwork mosaic on the obverse front panel. "Porcupine quill $2.00" in pencil on back panel. Quillwork in geometric motifs, a central circle with the 'fylfot' design enclosed, and four smaller circles of lattice-weave overlay over bare bark; cross-hatch fill. Quills dyed with aniline colours: purple, black, green, salmon, magenta and undyed white.
LENGTH: 30.5cm WIDTH: 28.7cm THICKNESS: 2cm approx.
PROVENANCE: Unknown.
CONDITION: Poor. Dyes fading. Back and front panels warping away from each other.

13. MICMAC. Card trays, three; quillwork. All three have the same number: 1865.59.F

Card Tray I: Birchbark, porcupine quills, aniline dyes, cotton thread, spruce root. Tray formed of a central octagonal bark panel, with eight petal-shaped outer panels, one sewn to each of the eight edges of the central piece; all bordered with spruce root oversewn with cotton thread. Obverse quilled, using the bark-insertion method. Central motif is a large eight-legged starfish design in black, on a white ground, elaborated in black, white, yellow and blue. Colours badly faded. Each panel is backed with birchbark.
DIAM: 21cm HEIGHT: 2.8cm
PROVENANCE: Unknown.
CONDITION: Poor. Faded badly.

Card Tray II: Birchbark, porcupine quills, aniline dyes, silk ribbon, glass beads, cotton thread, glazed cotton? oilcloth? Tray formed of a central octagonal panel similar to above Tray I, except the central panel is set in on top of the eight outer panels. All panels edged with grey or ecru silk ribbon; the outer rim and the central panel have a border of white glass pony beads, sewn with cotton thread; each panel is backed with blue glazed cotton or oilcloth. The silk edging is not well attached; it has been basted only, down the centre. Obverse of each panel is quilled in white, yellow and purple, and other colours now too faded to determine.
The central panel shows a diamond enclosing a square enclosing a cross.
DIAM: 21.2cm WIDTH: 2.2cm
PROVENANCE: Unknown.
CONDITION: Poor. Silk detaching; quills faded.

Card Tray III: Birchbark, porcupine quills, aniline dyes, silk ribbon, glass beads, cotton thread, glazed cotton? Tray constructed in same manner as Tray II. The central panel has a quillwork design of an eight-legged starfish, with an elaborated interior border across each arm, in the shape often called 'snowflake interior'.
DIAM: 20.8cm HEIGHT: 2.3cm
PROVENANCE: Unknown
CONDITION: Poor. Quills faded.

GREAT BRITAIN

Edinburgh

The Royal Scottish Museum, continued

14. MICMAC. Peaked cap, woman's; beadwork. 1924.871 19th century
Wool, grosgrain ribbon, cotton thread, glass beads.
Typical Micmac peaked-cap shape. Construction varies from the norm in that the traditional hat is made of four pieces, two to a side: a large upper and a smaller lower section in different colours. This cap is a single piece of black wool to a side. The edges are 41cm x 21cm x 30.5cm x 22cm, and the cut piece resembles a rectangle with a right-angle triangle lying down on top, with the high point at the back of the head, and a seam running from it down to centre neck in the back, and to centre forehead in the front. Each piece is edged with green grosgrain ribbon, except across the bottom, which has red wool applique, the upper portion of the horizontal band elaborated into triangles, and dotted with groups of two blue glass beads at intervals. A line of white glass pony beads runs across horizontally on the black wool. The black section is worked in double-curve motifs, using white and grey glass seed beads, with blue and ultramarine glass seed bead elaborations.
LENGTH: 41cm WIDTH: 21cm
PROVENANCE: Unknown.
CONDITION: Good.

15. MICMAC? Shawl box?; moosehair embroidery. 1984.69. late 19th century
Birchbark, cotton thread, moose hair, aniline dyes, silk.
Rectangular container. Birchbark base, edged with undyed lengths of white moosehair, oversewn with black cotton thread. In ink on base: "Work of North American Indians 'squaws' from Miss Caroline Campbell to M.D. Campbell/ used for ladies(?) shawl(?)/with much love M.D.(?) Jan(?)" Base sewn to body of gathered blue silk, using cotton thread. The top is in four sections of birchbark, all edged with moosehair as is base. The first two sections fold over on the long axis, and resemble a sealed envelope when shut. The other two sections fold over from the short edges. These are cut like wedges, with the narrow ends inward when folded shut; their edges are scalloped. A tab on the outermost fits into a ring on the piece which folds in beneath it. The uppermost two pieces are embroidered with moose hair in floral motifs. Aniline dyes are used: magenta, yellow, black, purple, various shades of green and the undyed white.
LENGTH: 26cm WIDTH: 11cm HEIGHT: 6cm
LID LENGTH: 22.2cm LID WIDTH: 9.2cm
PROVENANCE: Not known. R. Whitehead assumes it to be Micmac, as the only other containers she has seen to date which were constructed in this manner have been decorated with Micmac quillwork mosaics. One is in the tenKate Collection, in Rotterdam; the other appears in Siegfried Wichmann's book, Julius Seyler, and is apparently a piece collected by Seyler in Nova Scotia while living with the Micmac in the late 19th century.
CONDITION: Excellent.

GREAT BRITAIN

Edinburgh

The Royal Scottish Museum, continued

1. BEOTHUK. Container. UC 305. 1819 ca.

Birchbark, spruce root, leather, red ochre, seal fat, sinew, vegetable fibre? animal tissue? Oval container of a single sheet of bark cut and folded at sides, sewn with spruce root. Upper edge scalloped. A second sheet of bark has been attached as a horizontal band which projects above and below the rim of the container; it is attached to the outside of the container; its upper edge is also pinked or scalloped. Below this line of pinking, again on the outside of the piece, is added a rim hoop made of a band of birchbark(?) wrapped in some sort of thin animal tissue or vegetable fibre, and oversewn with sinew. This second portion of the container is decorated with a chevron pattern of appliqued spruce root, and chain-stitch appliqued spruce root. The band, 4cm wide, is further decorated by a series of paired leather thongs, which depend over the root applique, through holes made directly below the rim hoop; there are 20 of these in all. The whole container has been daubed with a mixture of seal fat and red ochre.
LENGTH: 19.5cm WIDTH: 8cm HEIGHT: 9cm
PROVENANCE: Collected by W.E. Cormack, at Red Indian Lake, Newfoundland, in 1827. Possibly taken from the burial structure of Beothuk woman Demasduit (called Mary March), and her husband, who died in 1819, trying to prevent her capture. This would explain the very close similarity between this container and the larger one in the British Museum collection (unnumbered), as Cormack collected it there as well. [See also the skulls of Demasduit and her husband, which Cormack collected, and which came into the Edinburg collection along with container UC 305].
CONDITION: Good.

2. BEOTHUK? Container. UC307. early 19th century

Birchbark, spruce root, red ochre, seal fat, wood.
Small container made from a single sheet of birchbark, cut and folded at sides, sewn with spruce root. Daubed with red ochre and seal fat mixture, inside and out. Small wooden brace on outside over each first side fold.
LENGTH: 14.2cm WIDTH: 11.5cm HEIGHT: 6.2cm
PROVENANCE: William Cormack collected and presented three Beothuk containers. This is thought to be the most appropriate candidate for the second, which went uncatalogued and undescribed. See also UC 305 and UC 306.
CONDITION: Excellent.

3. BEOTHUK? Container. UC306. early 19th century

Birchbark, spruce root, wood, red ochre, seal fat.
Small container made from a single sheet of birchbark, cut and folded at sides, sewn with spruce root. Daubed with red ochre and seal fat inside and out. The outer rim has a hoop of wood, lashed and wrapped with spruce root; the inside has a second hoop, set on lower than the outer hoop, but lashed and wrapped with spruce root in the same way. The rim of the container is oval, and it rises to a point 7cm high at either side, being only 5cm high in the centre on either side.
LENGTH: 14cm WIDTH: 11.6cm HEIGHT: 7cm
PROVENANCE: William Cormack collected and presented three Beothuk containers. This is thought to be the most likely candidate for the third one. See UC305, UC307 above.
CONDITION: Good.

GREAT BRITAIN
Edinburgh
The Royal Scottish Museum, continued

4. BEOTHUK. Canoe model. UC 288. 1819 ca

Birchbark, spruce root, wood, caribou sinew, red ochre, seal fat Model canoe, standard Beothuk shape. This model has been described exhaustively and definitively by Ingeborg Marshall, who examined it in 1977 [see reference below].
LENGTH: 80.6cm WIDTH: 23.5cm HEIGHT BOW: 18cm HEIGHT SHEER: 13.5cm
CONDITION: Fair.
NEGATIVE NUMBERS: 1105, 0343.
PROVENANCE: Made ca 1819, placed in tomb of Beothuk man Nonosbawsut [died 1819], later also the tomb of his wife, Demasduit [died 1820], and others; Red Indian Lake, Newfoundland. Removed therefrom by William Epps Cormack in 1827; presented by him to his former professor, Dr. Jameson, of Edinburgh University; presented in turn to the "College Museum" by Dr. Jameson.
REFERENCE: Marshall, Ingeborg. Beothuk Bark Canoes: An Analysis and Comparative Study. Canadian Ethnology Service Paper No. 102. National Museums of Canada, Ottawa, 1985.
REFERENCE: Cormack, William E. In Howley, James. The Beothucks or Red Indians, The Aboriginal Inhabitants of Newfoundland. Coles Publishing, Toronto, 1974.

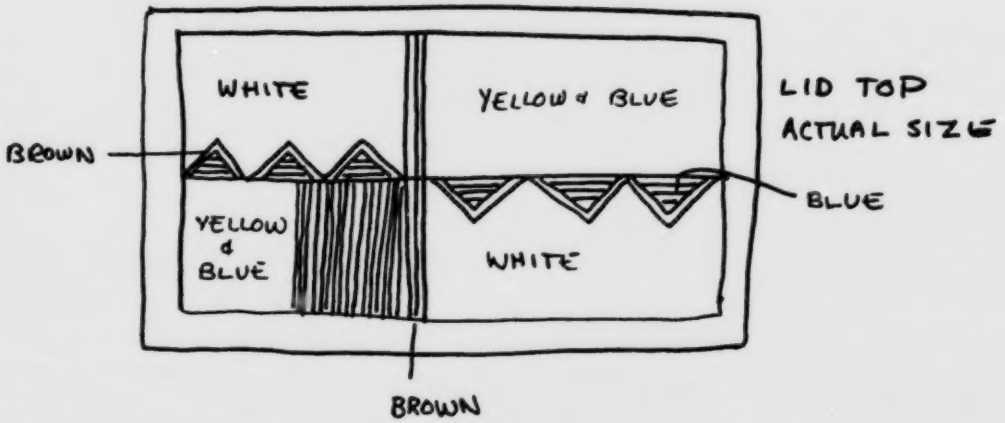
GREAT BRITAIN

Glasgow

The Hunterian Museum
University of Glasgow
Dr. Euan Mackie, Curator.

1. MICMAC. Box & lid; quillwork. E353 N.Am. 19th century
Birchbark, porcupine quills, organic dyes, wood, spruce root.
Rectangular lidded box has wooden base, four-pieced wooden liner. Base pegged to an exterior of single band of birchbark (Betula papyrifera), wrapped with lengths of spruce root (Picea mariana), interwoven with quills from the Eastern Porcupine (Erithizon dorsatum), the undyed white. Lid side a similar, smaller, band of bark wrapped with spruce root, sewn with root thread to lid top. Lid top a rectangle of bark solidly quilled by the bark-insertion method. The design is geometric, divided into four quarters, two white, which lie diagonally opposite each other, and two of yellow and blue stripes. The striped quarters are topped with a line of small blue triangles edged in brown, which intrude into the white quarters. There is a central stripe, dividing the box in half vertically through the long axis, composed of two brown quills. Dyes used are yellow (Goldthread, Coptis trifolia), blue (Indigo, obtained commercially), brown (unknown, possibly Alder), and undyed white. The quilled area is surrounded by a border of a single length of spruce root, oversewn with root.
LENGTH: 9.3cm WIDTH: 6.2cm HEIGHT: 6.6cm
PROVENANCE: Unknown. In ink on base [error]: "E153 New Zealand". Possibly one of several sent to professors at the University of Glasgow in the 19th century by Dr. Thomas MacCullough, Pictou, Nova Scotia.
CONDITION: Good.
REMARKS: This is a very small simple box, and as such was probably one of several in a set which fitted into a larger box.

B/W FILM LOST IN TRANSIT



GREAT BRITAIN

Liverpool

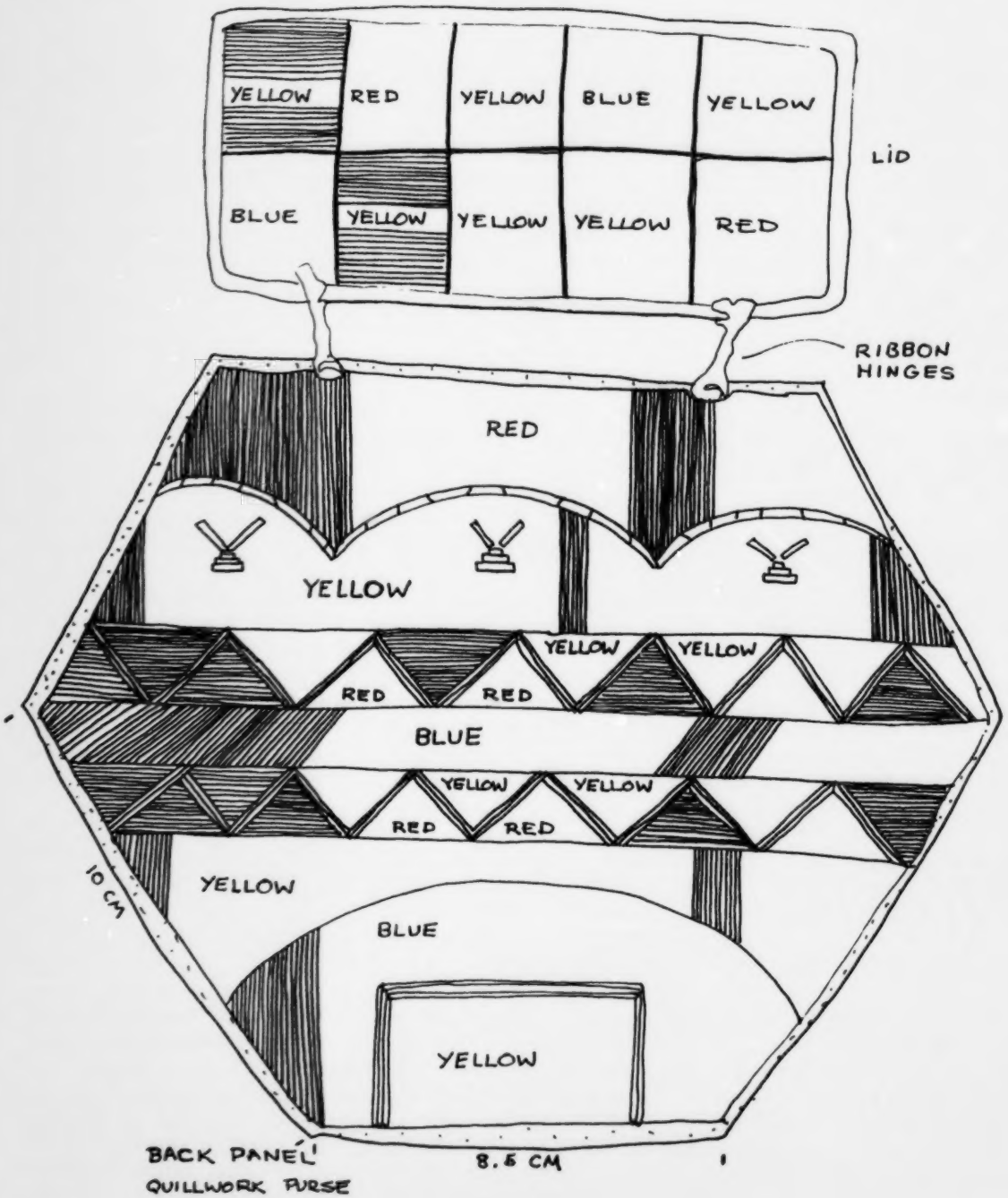
Merseyside County Museum
William Brown Street
Liverpool, England
Yvonne Schumann, Curator

1. MICMAC. Purse; quillwork. No number; storage number 1761D. 19th century
Birchbark, porcupine quills, spruce root, ribbon.
Fragments of typical pear-shaped quillwork purse: front, back, two sides, lid; wooden base missing. All panels of birchbark (Betula papyrifera), decorated with a solid mosaic of porcupine quills, using the bark-insertion method. Quillwork is geometric motifs, quills dyed red, blue, yellow and natural white; aniline dyes used throughout. Each panel is edged with two-four rows of telescoped quills oversewn with spruce root. Back panel attached to rectangular lid with brown silk ribbon, cotton thread.
LENGTH: 20cm WIDTH: 11cm HEIGHT: 15.5cm (when assembled).
PROVENANCE: Unknown.
CONDITION: Poor. Disassembled. Back and lid heavily lacquered; lacquer now turning brown. Panels warping.

2. MICMAC. Chair seats, pair; quillwork. 51.68.564,565. 19th century
Birchbark, porcupine quills, organic dyes.
Pair of saddle-shaped chair-seat panels; birchbark ornamented with porcupine quills in geometric motifs. Quills dyed russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), blue (Indigo, obtained commercially), black (Black Spruce bark?, Picea mariana), and natural white. The design is a central black oval, crossed by a horizontal band of russet, enclosing seven diamonds, three blue with white lattice overlay, four white, with blue lattice overlay. The black oval encloses a yellow? rectangle, its long edges vertical, bordered at top and bottom with interior triangle bands in green with blue and russet edging. Overlay (secondary) quilling in white and blue. The russet band above also intersects two diamonds, one on either side of the black oval, both blue with russet edging on yellow ground. The upper and lower edges of the seat are composed of stepped and elaborated geometric designs in black, russet, blue, and yellow.
LENGTH: 30.2cm WIDTH: 31cm
PROVENANCE: formerly in the Wellcome Collection, Museum of Science, London.
CONDITION: Poor. Bark curling into cylinders; dirty; quills missing and partially eaten.

3. MICMAC. Card tray; quillwork. 51.68.204. 19th century
Birchbark, porcupine quills, cotton thread, silk ribbon, organic dyes.
Cardtray, typical shape: octagonal centre panel with eight petal-shaped outer panels attached, one at each edge. All edges covered with appliqued brown silk ribbon, sewn with cotton thread. Birchbark panels covered on obverse with porcupine-quill mosaics, in blue, russet, black, yellow, brown and white geometric designs. Central panel has a circle of russet on white, russet and brown secondary quilling over the white ground, white chain 'fill' or edging, and a diagonallly-inserted blue chain fill. The outer panels have an overlay that resembles cartouche-and-swag, in black, blue, russet and white.
DIAM: 22cm HEIGHT: 0.5cm.
PROVENANCE: Formerly in the Wellcome Collection, Museum of Science, London.
CONDITION: Poor. Threads broken; outer panels curling. Quillwork in good shape.

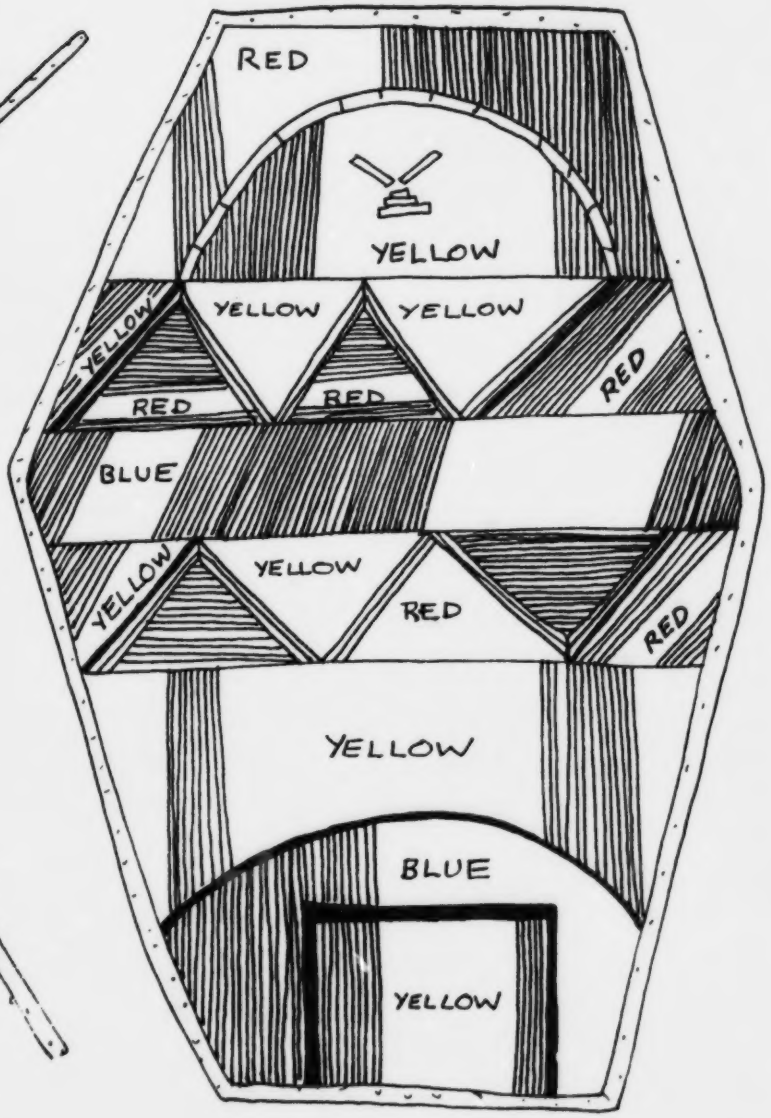
LIVERPOOL
MERSEYSIDE COUNTY MUSEUMS
N/N



BACK PANEL
QUILLWORK PURSE

LIVERPOOL
MERSEYSIDE COUNTY MUSEUM
N/N

QUILLWORK PURSE
SIDE PANEL



CROSS-
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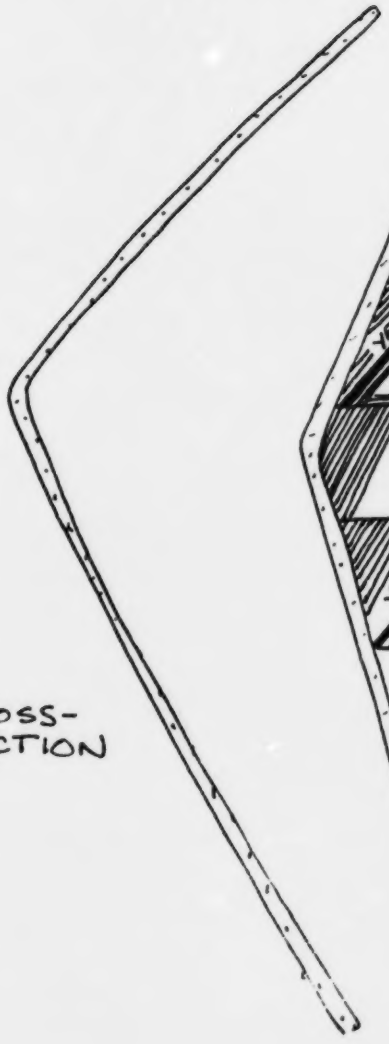


GREAT BRITAIN

Liverpool
Merseyside County Museums, continued

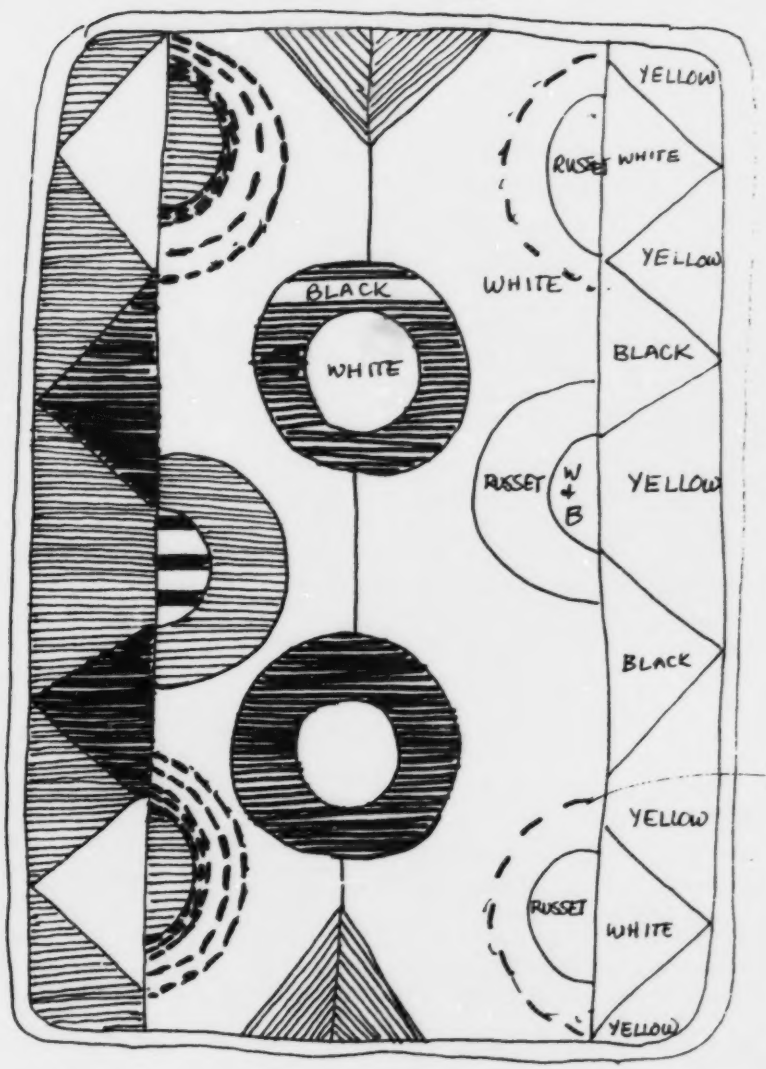
4. MICMAC. Box & lid; quillwork. 56.22.959. early 19th century
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Rectangular lidded box has wooden base, pegged to an exterior of birchbark wrapped with spruce root. Lid side a band of bark wrapped with spruce root; lid top a rectangle of bark quilled in geometric motifs: circles, semicircles, triangles, in black (unknown), russet (Bloodroot), yellow (Goldthread), and undyed white. Lid top sewn to lid side with spruce root. Lid slips on over the bark liner's projection above the box exterior.
LENGTH: 17cm WIDTH: 12cm HEIGHT: 10cm
PROVENANCE: Acquired from Henry Browne, Norwich Castle Museum [244.27].
CONDITION: Fair.
REMARKS: Very interesting quillwork design and colour choice. Possibly late 18th century.

5. MICMAC. Box & lid; quillwork. 51.68.529 19th century
Birchbark, porcupine quills, wood, spruce root, organic dyes.
Circular lidded box with bark base and lining. Sewn with spruce root. Exterior two rings of bark wrapped with spruce root, with porcupine quills interwoven in the wrap. Lid side a similar ring of wrapped bark. Lid top a circle of bark quilled in the chevron pattern, chevrons striped russet, white, black, yellow, blue-green. Sewn to lid side with spruce root.
DIAM: 17.6cm HEIGHT: 11.4cm
PROVENANCE: Formerly the Wellcome Collection [160274].
CONDITION: Poor. Base and lid top detached from rest of box. Dirty.

6. MICMAC. Box & lid; quillwork. 51.68.563 19th century
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Rectangular lidded box, wooden base and four-piece wooden lining. Base pegged to exterior, a band of birchbark quilled in the chevron and triangle pattern; upper triangles white, lower triangles yellow and russet. Chevrons striped russet, green, blue, yellow and white. The lid side is a band of bark wrapped with spruce root, partially quilled in squares of yellow with edgings of white and blue. Lid top quilled as a solid mosaic in geometric shapes, blue, yellow, russet, white; sewn to lid side with spruce root.
LENGTH: 21.5cm WIDTH: 17.5cm HEIGHT: 14cm
PROVENANCE: Formerly the Wellcome Collection [166246].
CONDITION: Quillwork in good shape; lid repair needed, where lid side has broken and torn away from top.
REMARKS: A beautiful box, similar to the large box in the Royal Scottish Museum. 1896.319.
Printed label on side reads "LOT 278/ 14733/434".

LIVERPOOL
MERSEYSIDE COUNTY MUSEUMS
56.22.959

QUILLWORK BOX LID



GREAT BRITAIN

Liverpool
Merseyside County Museums, continued

7. MICMAC. Canoe model; quillwork. 1951.120.142.
Typical Micmac canoe model; the smaller version which may once have been used as containers for souvenir maple sugar [see canoes 120.44-47, Museum für Völkerkunde, Vienna]. A single sheet of birchbark, cut and folded, sewn with spruce root, with a border of black-dyed spruce root oversewn with root. Quillwork on exterior in solid band, half-chevron pattern in diagonally striped russet, blue, yellow, black, with cross-hatched quilling underneath, over bare bark.
Not measured, as on display and not removable. Not photographed.
PROVENANCE: Not known.
CONDITION: Good.

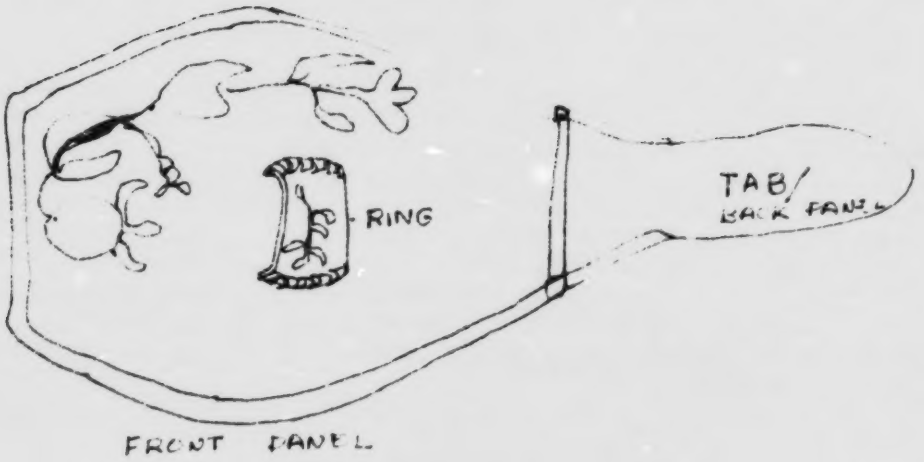
8. MALISEET. Moccasins, pair. 1946.35.103. 19th century
Leather, velvet, silk ribbon, glass beads, metal beads, cotton thread.
Cream leather soles gathered to black velvet vamps with mauve silk ribbon applique borders. Blue cotton or silk lining. Black velvet cuffs with similar ribbon edging. Vamps and cuffs beaded with floral motifs in pink, crystal, blue, white, yellow, coral, green, clear rose glass seed beads, and faceted metal beads. Blue silk ties at ankles.
Not measured, as on display and not removable. Not photographed.
PROVENANCE: If the above number is correct, these moccasins were collected by a Major Chambers [see 28.1.58.2, labeled "MICK MACK".
CONDITION: Excellent.

9. MICMAC? MALISEET? Moccasins, pair; quillwork. 19th century
Leather, moose hair, cotton thread, silk ribbon, organic dyes.
Child's moccasins. Cream leather soles gathered to vamp. Both vamp and cuff of leather, with cream silk ribbon applique border, and central decoration of parallel zigzag bands of four to five moose hairs, stitched down at the points of the zigzag with cotton thread. Moose hair white, and dyed blue and russet.
Not measured.
PROVENANCE: Collected by a Major Chambers, labeled"MICK MACK"].
CONDITION: Fair.

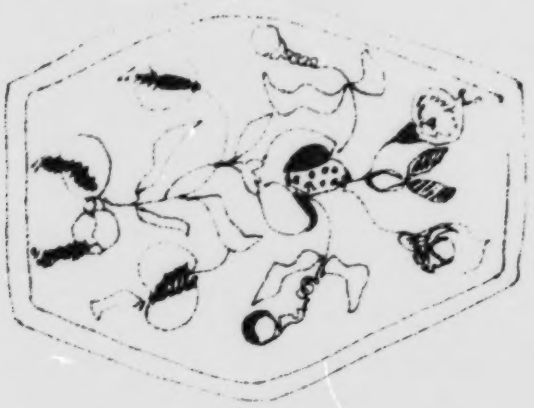
10. MICMAC? MALISEET? HURON? Watch pocket; moosehair embroidery. 56.22.879
Birchbark, moose hair, organic dyes, cotton thread, silk. 19th century
Watch pocket of two panels of birchbark, front and back, plus two side panels of cream-yellow silk. Cream silk lining. Pocket sewn together with brown cotton thread. Birchbark panels edged with lengths of undyed moose hair, in places interwoven with brown thread wrapping. Back tab inerts into front ring for closure. Front and back panels embroidered with dyed moose hair in floral motifs.
LENGTH: 9.2cm WIDTH: 6.1cm THICKNESS: 0.8cm
PROVENANCE: Obtained from Henry Browne, Norwich Castle Museum, Norwich. In ink on label: "Mast'r D. Cotman".
CONDITION: Good.

LIVERPOOL
MERSEYSIDE COUNTY MUSEUMS
56.22.879

WATCH POCKET
MOOSEHAIR EMBROIDERY



FRONT PANEL



BACK PANEL

GREAT BRITAIN

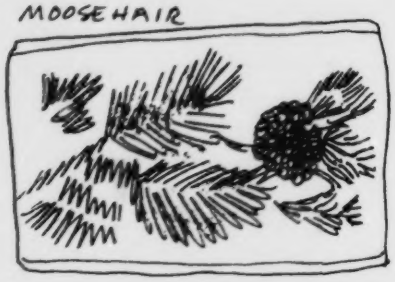
Liverpool
Merseyside County Museums, continued

11. MICMAC? MALISEET? HURON? Napkin ring; moosehair embroidery. 51.68.566
Birchbark, moose hair, organic dyes, cotton thread. 19th century
Cylindrical napkin ring of birchbark, sewn with cotton thread, edged with white moose hair, oversewn with cotton thread. Obverse embroidered with dyed moose hair in floral motifs.
LENGTH [piece is now flattened]: 7 cm WIDTH: 4.1cm
PROVENANCE: Formerly in the Wellcome Collection.
CONDITION: Good.

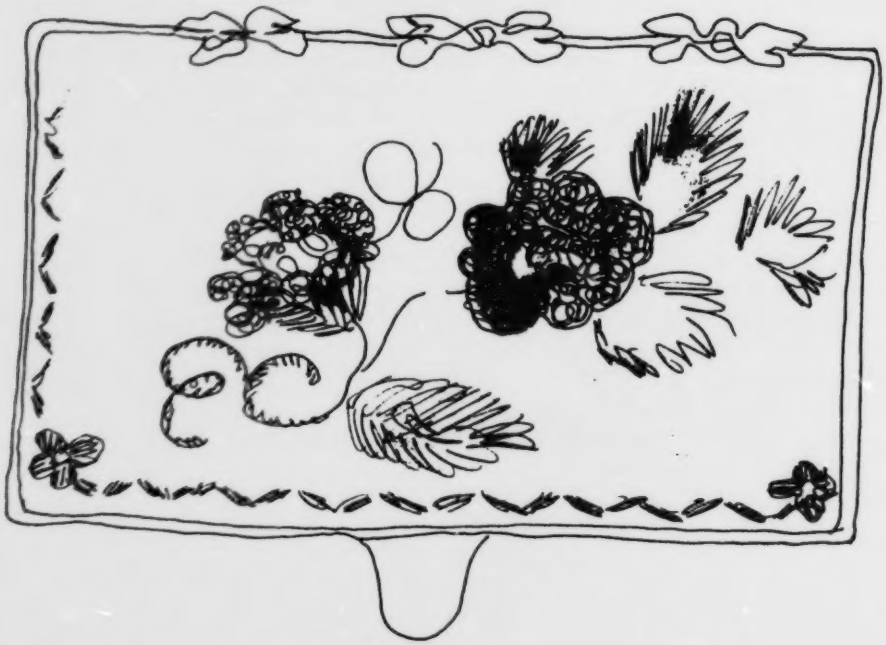
12. MICMAC? MALISEET? HURON? Box & lid; moosehair embroidery. 53.60.73
Birchbark, moose hair, organic dyes, cotton thread, grosgrain ribbon.
19th century, 1870 ca.
Lidded birchbark box: base, sides, tabbed lid are three panels of bark. Lid and sides are edged with lengths of white moose hair, oversewn with cotton thread. Lid attaches to sides at back edge with three blue grosgrain ribbons, tied in bows. Lid fastens in front by the insertion of protruding tab into a bark ring sewn to centre front of the side panel. Lid and sides embroidered with dyed moose hair in floral motifs.
LENGTH: 15cm WIDTH: 9.3cm HEIGHT: 4.5cm
PROVENANCE: In ink, inside lid: "Martha L. Moore, from N.J. Moore, Oct. 13 1870/From Niagara". The Micmac, Maliseet and Huron all did moosehair embroidery of this exact type, much of which was bought up and resold at Niagara Falls as souvenirs.
CONDITION: Excellent.

LIVERPOOL
MERSEYSIDE COUNTY MUSEUMS

51.68.566
NAPKIN RING
MOOSEHAIR



53.60.73
LIDDED BOX
MOOSE HAIR EMBROIDERY



"Martha L. Moore
from N.J. Moore
Oct. 13 1870
From Niagara"

GREAT BRITAIN

London

The Bethnal Green Museum
East London
Noreen Marshall, Curator

1. MICMAC. Box & lid; quillwork. 78 1872. 19th century
Birchbark, porcupine quills, aniline dyes, spruce root, wood.
Oval lidded box, wooden base, treen-pegged to exterior of a single band of birchbark ornamented with porcupine quills in the chevron-and-triangle motif. Anilines dyes used throughout,in blue, red, black, yellow, white. The upper triangles are white, the lower are black. Dyed purple spruce root for border. Plain bark liner projects above box exterior; lid slips on over this projection. Lid side a ring of bark wrapped with spruce root, with quill interweave. Lid top an oval piece of bark solidly quilled, now faded, in geometric motifs of two diamonds enclosing 'god's-eyes' of diamonds and triangles; stepped motif at centre edges.
LENGTH: 22cm WIDTH: 13.5cm HEIGHT: 11.5cm
PROVENANCE: Don. by Caroline Honoria Morris, 1872.
CONDITION: Good. Top quills faded.

2. MICMAC. Card tray; quillwork. AP77 1872 2. 19th century
Birchbark, porcupine quills, aniline dyes, silk, cotton thread, glass beads. Tray formed of an octangonal centre piece, birchbark, sewn to eight petal-shaped pieces, which form the rim. All edges bound in geranium silk ribbon, sewn with cotton thread. Backing of green silk, jacquard-woven, or brocaded, with large navy flowers and leaves. Outside rim has a border of white glass pony beads, and smaller glass beads parti-coloured blue and white. The obverse of the card tray is quilled, using the bark-insertion method, in geometric motifs in black, white and faded red aniline dyes.
DIAM: 22.5cm DIAM CENTRE PIECE: 10.9cm HEIGHT: 2.2cm
PROVENANCE: Don. by Caroline Honoria Morris, 1872.
CONDITION: Good.

3. MICMAC? MALISEET? HURON? Card tray; moosehair embroidery. AP 1872 1
Wool, moosehair, cotton thread, birchbark.
Card tray constructed similar to AP77 1872 2 above, except the obverse in covered with black wool, embroidered with moose hair in floral motifs. This style is identical for Micmac, Maliseet and Huron; thus without a provenance, it is impossible to determine attribution.
CONDITION: Good. Black wool faded to green in some sections.

GREAT BRITAIN

London

The Ethnography Department of the British Museum
Museum of Mankind
6 Burlington Gardens, London WIX 2EX
Jonathan King, Assistant Keeper

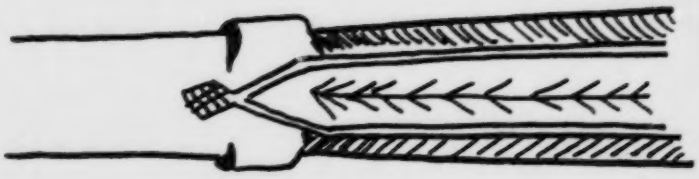
1. MALISEET. Canoe paddle. AM 1980 A35.1 late 19th century?
Wood.
Canoe paddle, hand-carved, with incised designs on blade and shaft. Blade decorated with two circles, one enclosing a realistic moose head, the other a caribou head. Near waist of blade is a design of a man wearing a toque, long coat, waistcoat, shirt, untied tie, fringed leggings to knee, short man's kilt?, moccasins, with rifle in hand; labeled "BLACK BIRD". Blade signed "San Tomasis" [?, see below]; if accurate, this is corrupt French for "Jean Thomas", with the "sis" ending a diminutive or endearment. The shaft is fairly plain; the handle is bordered with geometric motifs of scallops and triangles, with a cross-hatch fill. Handle centre is decorated with a magnificent salmon.
LENGTH: 138cm WIDTH: 13cm
PROVENANCE: Purchased 1980. Same maker as AM 1980 A35.2, below.
CONDITION: Excellent.

2. MALISEET. Canoe paddle. AM 1980 A35.2 late 19th century?
Wood.
Canoe paddle, hand-carved, with incised designs on blade and shaft. Blade decorated with image of an man with a leister in a canoe, night-fishing, with his woman in a peaked cap to paddle for him, and a birchbark torch to see by. Both peaked cap and canoe are in the Maliseet style. A second design shows a woman with braided hair, a hip-length jacket with ribbon applique borders, leggings with elaborated selvedge edges, moccasins; she is standing, with a fish in her right hand and a knife in her left. The paddle handle has a border of lines and cross-hatch, surrounding a Scotch thistle above a salmon leister's head.
LENGTH: 136.7cm WIDTH: 12.6cm

3. MALISEET. Sash; belt; man's. 1929.12.16.15. 19th century
Velvet, silk, cotton thread, glass beads.
Long man's sash of black velvet, backed with pink cotton. Border of faded red silk ribbon applique, elaborated with groups of three white seed beads at intervals. Beaded in one sector of double-curve motif, one sector Victorian floral motif; these alternate. The floral motif is the type named "fat flower" by Jonathan King. The double-curves are typical of Maliseet work, tight coiled ends, like fiddlehead ferns. The beads used are blue, white, rose pink, mustard, crystal, pea green, coral, light blue, translucent green, and translucent gold.
LENGTH: 172.3cm WIDTH: 10.1cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham. Part of a large collection of Micmac and Maliseet beadwork.
CONDITION: Excellent.

GREAT BRITAIN
LONDON
ETHNOGRAPHY DEPT
BRITISH MUSEUM

MALISEET CANOE PADDLE
AM 1980 A35.1



GREAT BRITAIN

London

The Ethnography Department of the British Museum, continued

4. MALISEET. Cuffs; man's coat, 2. 1929.12.16.11-12. late 19th c.
Wool, grosgrain ribbon, cotton thread, bone button, glass & brass beads. Red wool cuffs, pair; edged with black grosgrain ribbon. Waisted at upper edge. Button and button hole on opposite ends. Beaded with Victorian 'fat flower' floral motif in brass beads, faceted; and black, peach, cobalt, purple, dark green, crystal, and opalescent glass seed beads.
LENGTH: 22cm WIDTH: 9cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham. Part of a large collection of Micmac and Maliseet beadwork.
CONDITION: Good.

5. MALISEET. Collar; man's coat. 1929.12.16.10. late 19th century
Wool, grosgrain ribbon, cotton thread, glass beads.
Collar to man's coat [see matching cuffs 1929.12.16.11-12 above]; red wool, coarsely woven, edged with grosgrain ribbon and an outer series of seed bead loops. Collar beaded in Victorian 'fat flower' motifs, using black, crystal, opalescent seed beads.
LENGTH: 34.9cm WIDTH: 6.7cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham. Part of a large collection of Micmac and Maliseet beadwork.
CONDITION: Good.

6. MALISEET. Tab, beaded; animal pouch. 1929.12.16.13. late 19th c.
Wool, silk ribbon, cotton, glass beads, cotton thread, paper?
Beaded tab of coarse red wool, probably the tail embellishment tab from a tobacco pouch made from the whole skin and skull of an animal. [See 1929.12.16.14, from leg of same pouch.] Applique border of rose silk ribbon; lining coarsely woven tan wool, oversewn and backed with pink striped material. Beaded in small Victorian flowers, using brass faceted beads, and seed beads: opalescent, blue, coral, yellow, gentian blue, green, clear gold, grey (1); over paper.
LENGTH: 7.5cm WIDTH: 4.1cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham.
CONDITION: Good.

7. MALISEET. Tab, beaded; animal pouch. 1929.12.16.14 late 19th c.
Wool, cotton, cotton thread, glass beads, metal beads, silk.
Beaded tab of coarse red wool, probably the leg embellishment tab from a tobacco pouch made from the skin and skull of a small furry mammal [see .13 above]. Silk backing, heavy tan wool interfacing. Beaded in small Victorian floral motifs, using metal beads (faceted tin or iron?),and seed beads in yellow, gentian, coral, clear green, gold, cloudy yellow, opal, crystal, white, clear scarlet, pea green and turquoise; sewn with cotton thread over paper.
LENGTH: 7.2cm WIDTH: 5.5cm
PROVENANCE: Don. 1929 by estate of Mrs. Henry Brady, Cold Ashton Rectory.

GREAT BRITAIN
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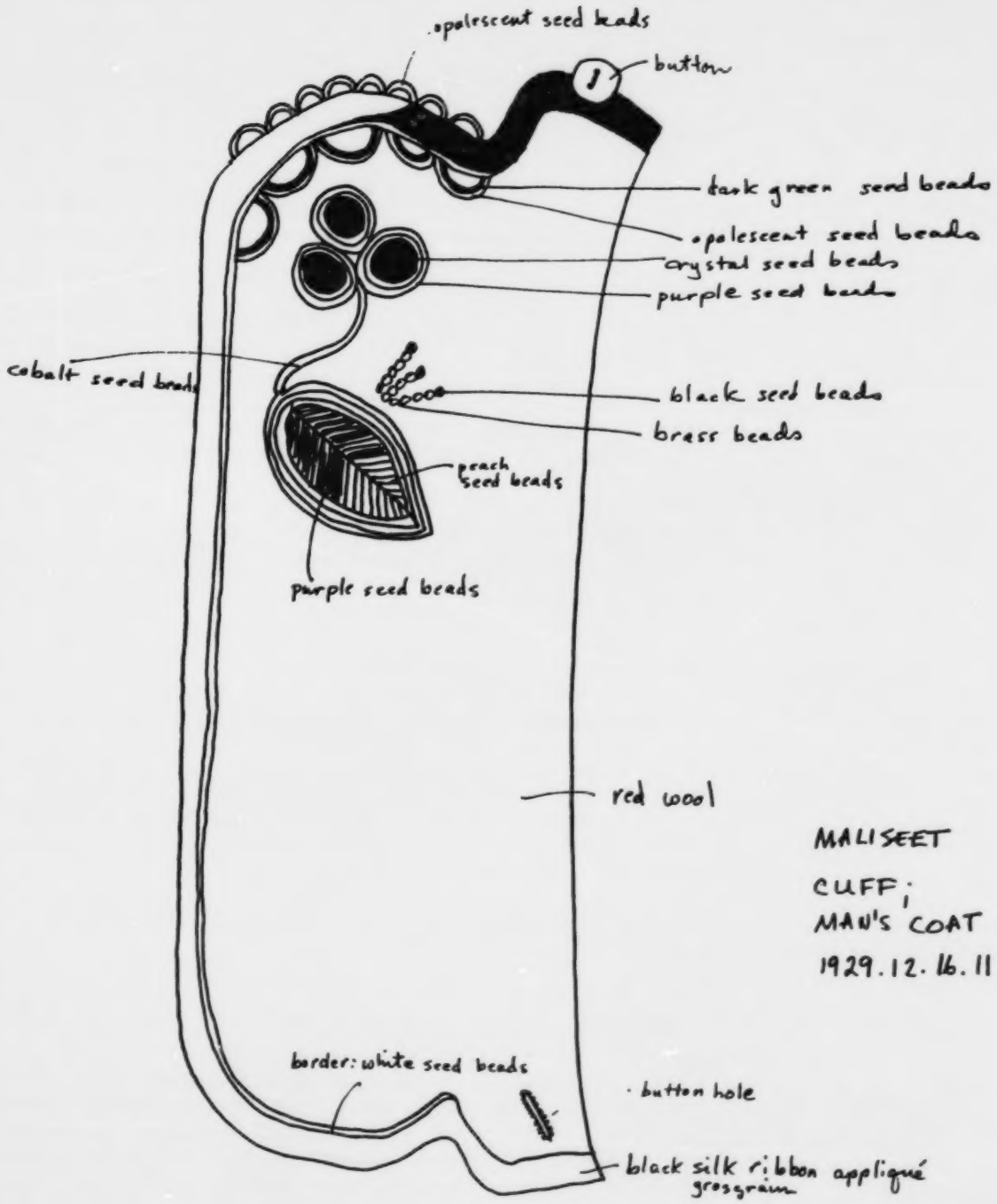

MALISEET
CUFF;
MAN'S COAT
1929.12.16.11

GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

1. BEOTHUK. Container; meat dish; birchbark.

Birchbark, spruce root, red ochre, wood. Exterior of the container is a single sheet of birchbark (Betula papyrifera), cut and folded so that two side flaps cover a central tab, folded up from the base on the inside. This central tab is square, while the lower edges of the two flaps are cut higher towards the centre. The edges of the flaps are cut in a pinked design, with the cuts deeper into the material on the obverse than on the reverse. They are sewn with two lengths of spruce-root thread (Picea mariana), one length running inside while the other runs along the outside, and alternating at each insertion hole. The outermost flap [see drawing] is embellished with 12 lengths of spruce root, in two chevron groupings of 6 each. There are two cuts on the upper edge of the birchbark band, running from the rim vertically down into the body of the container, two cuts to a side; all resewn with spruce root. The upper edge of this section--which is 14.4cm high--has been elaborated with triangle pinking, the points up, with the points then cut off blunt.

Outside, around this finished rim, a second piece of bark runs as a horizontal band, bringing the height of the whole piece up to 18.5cm. The upper edge is cut straight, the lower is a series of large triangles with their edges pinked. This band projects 4.4cm above the rim of the original container, and is 7.2cm wide at its greatest triangle-point extent. The piece of birchbark cut to make this band failed to fit all the way around the original container, and so [very probably due to lack of a supply of summer-cut bark], this band was pieced with a neat little rectangle of bark sewn in with two lengths of root, which cross and recross the piece [see drawing] to reinforce it.

The band of bark is given stability by the addition of a wooden rim which has been wrapped with spruce root, then sewn onto the outside of the bark container, dropped down 1mm below the line of pinking, and is lashed on by thread which passes between the points of the pinking, around the rim, then back through the bark.

There is a patch of bark on one end of the original container, 8.6cm by 6 cm, with one corner lopped off; its edges are pinked, and it has been sewn on with two lengths of root, one inside, one outside, and alternating with each stitch.

One section of the bark is covered with fine V-shaped incisions, and looks as if a line of pinking had been cut into the second sheet of bark, using this piece as a working surface.

LENGTH: 47 cm WIDTH: 18cm HEIGHT: 18.5cm

PROVENANCE: "Red Indian Meat Dish for Deer's flesh found in the Chief's tomb at Rd I Lake 1827 by W.E.C." This is William Epps Cormack, Red Indian Lake, and the "Chief" is the murdered husband of Demasduit, renamed Mary March upon her capture. Presented by Royal Institution, 24 Nov. 1870.

CONDITION: Good. Bark dry and brittle, spruce root brittle.

ADDENDA: Piece rubbed with mixture of seal fat and red ochre. Remains of decorative two-thong fringes spaced at intervals around container below rim. See the similar container in the Royal Scottish Museum collection, Edinburg. Additonal embellishments are spruce-root applique of obtuse-angled chevrons, as on sides, along the upper band of bark.

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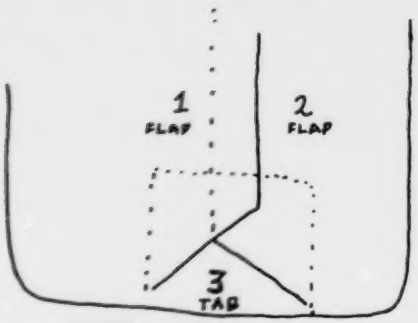
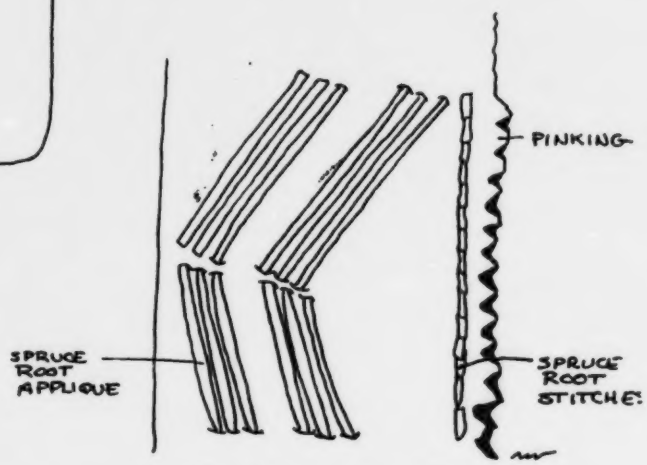
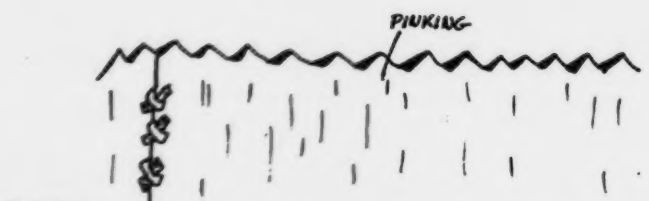


SIDE VIEW,
CUTS AND FOLDS

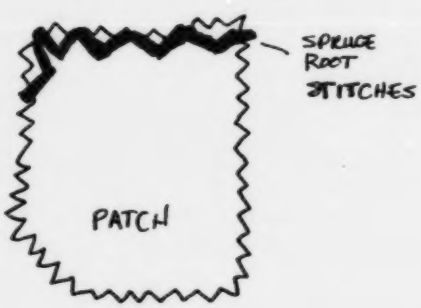
BEOTHUK CONTAINER

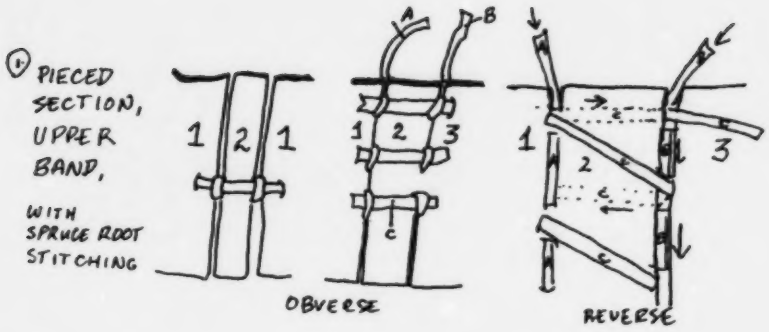


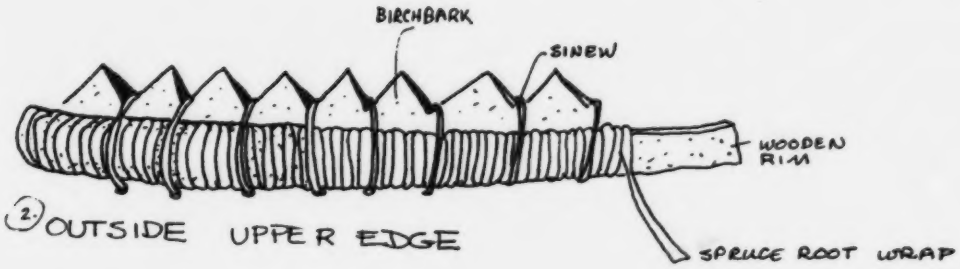
DETAIL, FLAP EDGE



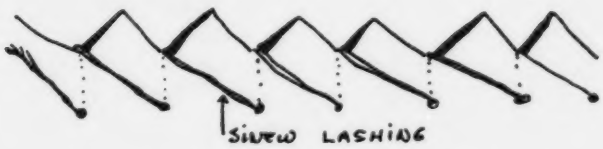
UPPER EDGE, INSIDE
OF ORIGINAL CONTAINER





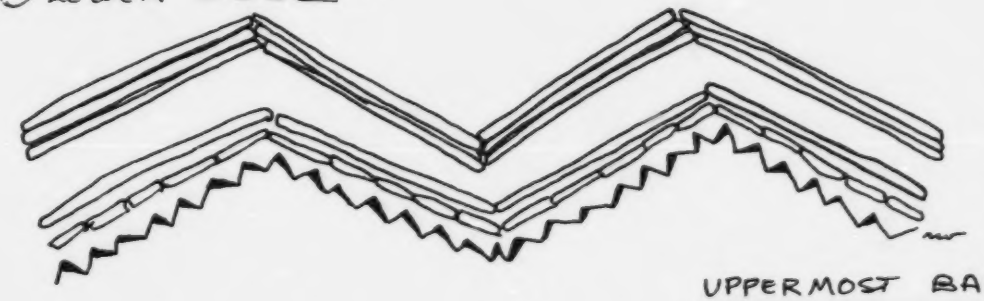


2 OUTSIDE UPPER EDGE



3 INSIDE UPPER EDGE

4 LOWER EDGE



UPPERMOST BAND

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BRITISH MUSEUM

BEOTHUK CONTAINER

GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

2. BEOTHUK. Container; birchbark. 6976.
Birchbark, spruce root, red ochre.
Deep birchbark container, of heavy bark 2mm thick. All cut edges are pinked. Bark is cut and folded with two side flaps meeting to cover a central tab folded up from base of vessel. These flaps are sewn with spruce root, two lengths, one inside, one outside, and alternating at each hole. Bark daubed with a mixture of seal fat and red ochre.
LENGTH: 15.5cm WIDTH: 13cm HEIGHT: 17.3cm
PROVENANCE: Presented by the Royal Institution, 24 November 1870.

3. BEOTHUK. Robe fragment; border. 2583.
Caribou leather, caribou sinew, red ochre, seal fat, bird quills? or intestines? This is a long rectangle of caribou leather which has been cut along the long axis to form obtuse-angle triangles, alternating so that the first is point down from the lower edge of the leather strip, the second projects upwards from the upper edge of the strip, and so on, so there is a gap between triangles on both the upper and lower edges. The triangles are asymmetric, and no edge is the same length as any other edge. The upper edges, however, are pinked.

A border of three raised parallel lines follows the zigs of the upper edge of the leather strip, and a border of four of the same follows the zags of the lower edge. These appear to be composed of either a small length of intestine rolled up, laid down, then oversewn with sinew so tightly that a corrugated effect is produced, or by doing the same to a very large bird quill. Without the help of a microscope and an ethnozoologist, this material must remain anonymous.

One can see lines of sinew stitches across at least two of the triangular elaborations, indicating that some may have been pieced in onto the original leather strip.

A border of fringed leather has been sewn on to the lower edge, attached to the underside upside down, then folded over so fringe hangs below the lower border of four parallel lines. The entire piece has been rubbed with a mixture of seal fat and red ochre.
LENGTH: 48.6cm WIDTH: 20.5cm WIDTH WITHOUT FRINGE: 10.9cm WIDTH TRIANGLES: 6.8 to 6.4cm.
PROVENANCE: None.
CONDITION: Good. Framed between panels of glass.

Great Britain

London
The Ethnography Department of the British Museum , continued

4. BEOTHUK. Pendant. 94.5-12.57.
Walrus ivory, red ochre. Flat tapered rectangular pendant with single bored hole at top. Incised decoration is same on reverse as on obverse [see drawing]. Incised patterns stained with red ochre, possibly mixed with seal fat.
LENGTH: 10cm WIDTH: 1.1 cm base, 0.8cm top THICKNESS: 0.35cm
PROVENANCE: None.
CONDITION: Good.

5. BEOTHUK. Pendant. Lloyd 3.
Walrus ivory, red ochre, seal fat? Three-pronged pendant carved from rectangular blank of walrus ivory. Hole bored at top for stringing. Centre cut through in narrow ellipse. Incised designs stained with red ochre, possibly mixed with seal fat.
LENGTH: 11.5 cm WIDTH: 3cm base, 2.4cm top THICKNESS: 0.25cm
PROVENANCE: Collected by T.G.B. Lloyd, esquire, Geological Society, Somerset House, London, 1875-1876. See other Lloyd Numbers in this collection.
CONDITION: Good.

6. BEOTHUK. Harpoon. Lloyd 2. Coll. 5 March 1819
Bone. Socket for [iron] harpoon head. Old label reads "The accompanying Relick Taken from a Red Indian Wigwam at Lake Bathurst, Newfoundland, at the Capture of a Red Indian woman on the 5th March 1819--afterwards named or known as Mary March--taken by John Peyton--now residing as Stipend & Magistrate, Twillingate, Newfoundland, formerly of the Navy Pay Office, Somerset House, London."
LENGTH: 10cm WIDTH: 4.9cm
PROVENANCE: See above. Given by T.G.B. Lloyd, Esquire, 12 August 1875.

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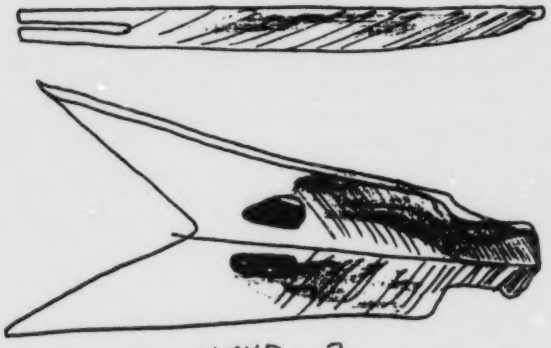
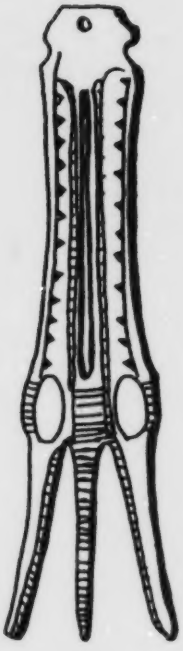


LLOYD 2

BEOTHUK HARPOON

94.5-12.57

BEOTHUK PENDANT



LLOYD 3

BEOTHUK PENDANT

GREAT BRITAIN

London

The Ethnography Department of the British Museum, continued

1. MICMAC. Moccasins; woman's. 76/773. 1896

Cowhide, velvet, silk, sateen, cotton thread, cardboard, tinsel braid, glass beads. Pair woman's moccasins have soles of black commercially tanned cowhide, with cardboard stiffener around sides under a lining of quilted purple sateen. Arrowhead vamps of purple velvet, edged with beads and a band of ecru silk. Purple velvet cuffs, edged in ecru silk and beads; front edges unattached and continuous across ankle to form closure.

The vamps are beaded in double-curve motifs in white seed beads, with coloured beads elaborating. Motif ends at toe with realistic St. Stephen's crown in yellow and blue seed beads, outlined in silver tinsel braid. Beads used are china white, clear blue, clear lavender, crystal, clear yellow gold, clear magenta, clear emerald, clear opal seed beads; pony beads are clear orange, crystal, clear opal and clear gold. The vamp has a border of silver tinsel braid, clear gold bead loops, and two rows of white seed beads, plus clear orange pony beads in the 1 up/1 down pattern. There is a bead rosette closure of white seed and orange pony beads over sateen or stockinette. Cuffs have an upper border of groups of two gold seed beads over orange pony beads, 1 up/1down. Lower border is silver tinsel, white seed beads, and orange pony beads in same 1 up/1 down pattern. The line of gold seed beads includes a single emerald bead.
LENGTH: 26cm WIDTH: 11.3cm HEIGHT: 5.8cm
PROVENANCE: Made 1896/1897 by Jane Nevin, Whycocomaugh Reserve, Cape Breton Island, Nova Scotia; probably for Queen Victoria's Jubilee 1897. In box patented 1896. Card sewn inside toe inscribed in ink "Made by Jane Nevin, Whcocomaugh, C.B." Nevin is a typical Cape Breton Micmac name.
CONDITION: Excellent.

2. MICMAC. Moccasins; woman's. 76/772. 1896

Cowhide, velvet, silk, sateen, cotton thread, cardboard, tinsel braid, glass beads. Pair woman's moccasins made similar to 76/773 above. Toe of vamp features a different beaded crown. Head of vamp features a beaded star.
LENGTH: 27.5cm WIDTH: 12cm HEIGHT: 6.5cm
PROVENANCE: Made 1896/1897 by Jane Nevin, Whycocomaugh Reserve, Cape Breton Island, Nova Scotia; probably for Queen Victoria's Jubilee 1897. In box patented 1896. See card inside toe 76/773.
CONDITION: Excellent.

3. MICMAC. Pipe stem, tobacco. DC 96. late 19th century

Wood, porcupine quills, aniline dyes, sinew.
Tobacco pipe stem of wood, possibly Moosewood branch with pith removed (Acer pennsylvanicum). Stem is wrapped with porcupine quills, a single wrap for each quill, tied on reverse with double lengths of sinew. Quills are undyed white, aniline blue, lavender and red. Pattern is 4 white/4 blue/3 lavender/4 white/3 lavender/4 blue/4white/5 red/5 blue/ 5 white/5 blue/4 red/4 white/6 blue/4 lavender/5 white/3 lavender/ 4 blue/3 white/2 blue/6 white. Shaped mouthpiece.
LENGTH: 24cm WIDTH: 0.9cm /0.8cm diameter at ends.
PROVENANCE: Pur. in the Tobacco Collection of W.H. Bragge, F.S.F., Toronto.
CONDITION: Good.

GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

4. MICMAC. Harpoon head. 9125 19th century
Caribou antler; two-ply twine. Toggling harpoon head of caribou antler has three prongs down one side; hole bored through the centre with 2-ply twine looped through it and the free end tied in a stevedore's knot.
LENGTH: 15cm WIDTH: 2cm THICKNESS: 0.45cm
PROVENANCE: "Harpoon of cariboo Horn, used by the Micmac Indians for hunting Beaver, St. George's Bay, N.F.L."
CONDITION: Good.

5. MICMAC. Bow. 1873 ca.
Wood. Carved wooden bow; obverse a single plane; reverse beveled to maximum width in centre.
LENGTH: 159cm WIDTH: 2.6cm THICKNESS: 2.3cm
PROVENANCE: "Taken from Abraham Joe's wigwam, Grand Pond, N.F. Land, Sept. 1873."
CONDTION: Good.

6. MICMAC. Spoon. 80/1924.
Wood. Carved ladle-shaped spoon, wide shallow bowl. Handle incised with lines and dots [see drawing].
DIAMETER BOWL: 9.2cm-8.6cm HEIGHT: 7.5cm
PROVENANCE: "Wooden spoon made by the Indians Newfoundland."
CONDITION: Good.

7. MICMAC. Canoe model. Q82AM805.
Birchbark, spruce root, wood, porcupine quills.
Typical Micmac canoe shape, double sheet of bark folded and cut; bow and stern sewn with spruce root. Three wooden thwarts, two spruce-root thwarts. The two sheets of bark which form the body are sewn in the middle. Seven wood-splint sheathings, seven wooden ribs.
LENGTH: 78cm WIDTH: 17cm HEIGHT BOW: 11cm HEIGHT SHEER: 8cm.
PROVENANCE: Unknown. Maritime Canada.
CONDITION: Good.
ADDENDA: Porcupine quill interweave through spruce root wrapping around wooden gunwale.

8. MICMAC. Tobacco pipe bowl. DC 13. 19th century
Argillite. Carved and polished pipe bowl, keeled. Bowl surrounded by four animals in the round: weasel, beaver, muskrat, and one unknown animal with its head missing.
DIAM BOWL: 2.5cm LENGTH: 6.2cm WIDTH: 4.7cm HEIGHT: 9.9cm
PROVENANCE: From the tobacco collection of W.H. Bragge, F.S.F., Toronto.
CONDITION: Good. One animal's head missing.

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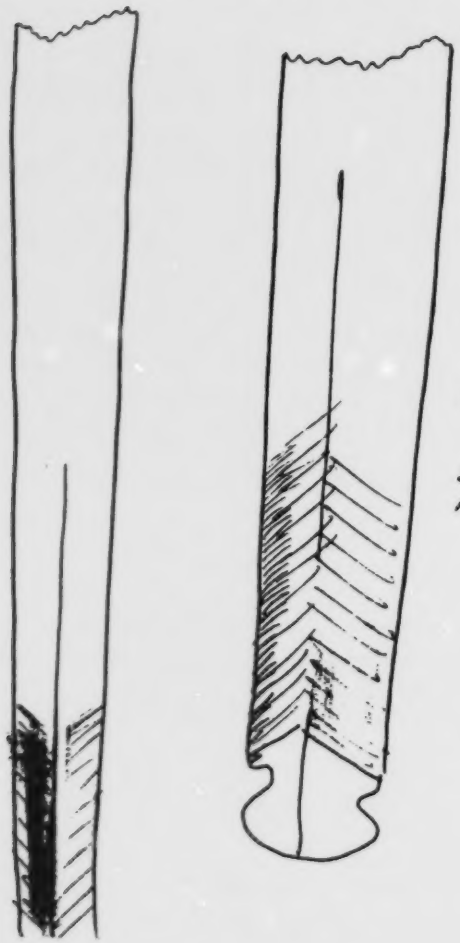
MICMAC
HARPOON
5125



BOW HEAD

SMALLER THAN
ACTUAL SIZE

GREAT BRITAIN

London
The Ethnography Department of the British Museum

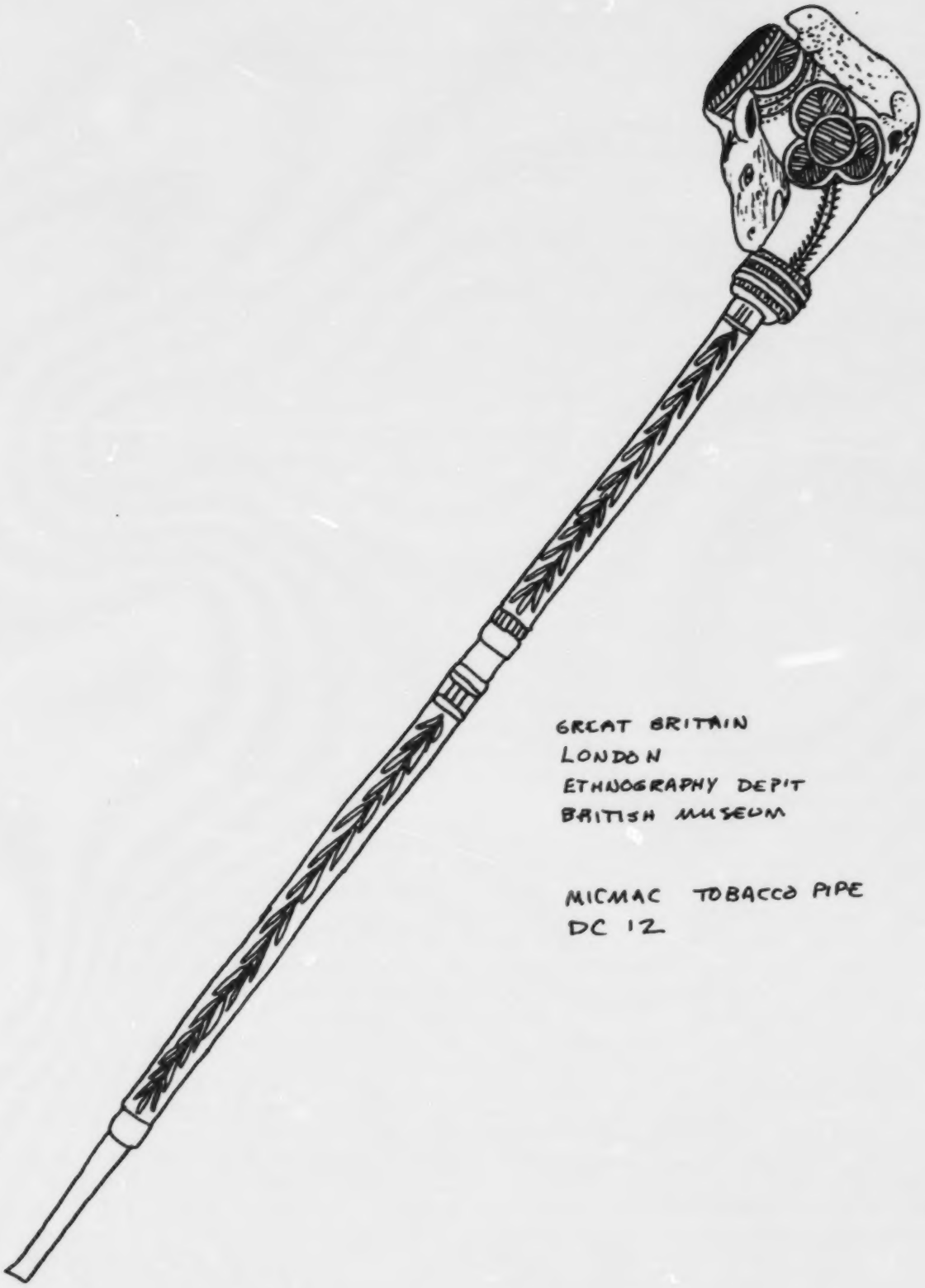
9. MICMAC. Tobacco pipe. DC 12. 19th century
Argillite. Tobacco pipe of carved argillite, decorated with the head of a moose in the round, facing the stem; a beaver in the round climbs up the opposite side of the bowl, its tail folding under the bowl base. Bowl itself is incised with geometric designs of semicircles made with a compass, with a stylized flower created from a central circle surrounded by three partial circles, the whole similar to the 'fat flower' style of late 19th-century floral beadwork.
The pipestem is wood, probably Moosewood (Acer pennsylvanicum), with the pith removed. It is hand-carved and incised with motifs of paired leaves on a single long stem.
BOWL LENGTH: 5.8cm BOWL DIAM: 2.2cm HEIGHT: 4.3cm
OVERALL LENGTH: 29cm STEM THICKNESS: 3cm
PROVENANCE: Part of the tobacco collection of W.H. Bragge, F.S.F., Toronto.
CONDITION: Excellent.

10. MICMAC. Flower pot and saucer; quillwork; pair. 38.10.13.1-2. 1830 ca.
Birchbark, spruce root, porcupine quills, organic dyes, wood.
Each flower pot is made from two big pieces of birchbark, pegged with wooden pegs around a circular wooden base, then sewn up side with spruce root. The two pieces are cut as trapezoids, and the shorter edge is sewn to the base, so that the pot sides flare outward.
Inside the upper edge is a wooden rim, oversewn with cross-hatch stitches, using two lengths of spruce root. Outside border is a bundle of more than four telescoped lines of quills. Below this is a horizontal band of solid quilling, using the bark insertion method, with the quills set in diagonally within the band. Colours are blue (Indigo, obtained commercially), russet (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), black (unknown, possibly Black Spruce bark, Picea mariana), and undyed white. Cross-hatched blue quills over bark below.
38.10.13.1
DIAM. RIM: 16cm DIAM. BASE: 10.5cm HEIGHT: 15cm

38.10.13.2
DIAM. RIM: 16.6cm DIAM. BASE: 10.6cm HEIGHT: 16cm

Each flower pot has a saucer underneath, of the same materials, cut from a circular piece of birchbark, which has been sectioned like a pie, in eight pieces, cut half-way in along those lines, then folded up and sewn. The tops are finished with wooden rims and quill-decorated as are the flower pots.
38.10.13.1B
DIAM. RIM: 17.5cm DIAM. BASE: 10.7cm HEIGHT: 4.6cm

38.10.13.2B
DIAM. RIM: 15.7cm DIAM. BASE: 10.5cm HEIGHT: 4cm
PROVENANCE: Donated by Dr. J.D. Parish, Mile End, Nova Scotia, 1838.
CONDITION: Excellent.



GREAT BRITAIN
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MICMAC TOBACCO PIPE
DC 12

GREAT BRITAIN

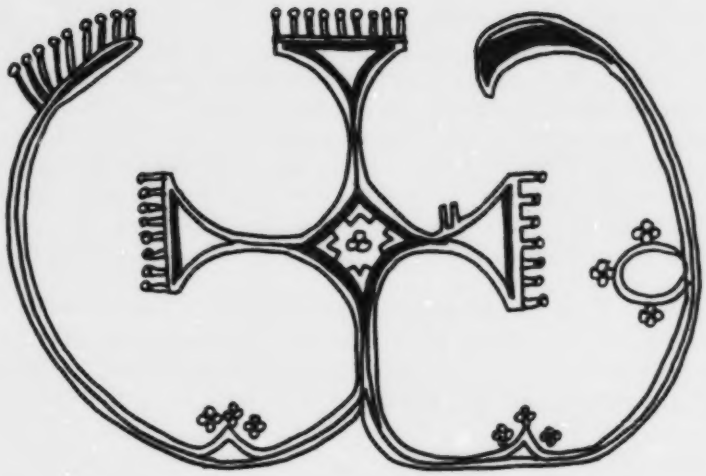
London
The Ethnography Department of the British Museum, continued

11. MICMAC. Peaked cap; woman's. 1929.12.16.7. 19th century
Wool, silk ribbon, cotton, cotton thread, glass beads.
Woman's traditional peaked cap of four pieces of wool, the two upper sections of black wool with a border of red silk ribbon applique, the lower section red wool, with a border of purple ribbon appliques. All open edges have an additional border of white glass pony beads in the one-up/one-down pattern. Cap lined with grape-coloured glazed cotton. (Linings are unusual on caps such as these.) Both sections are decorated with the double-curve motif in beadwork, using white glass beads on the lower section, and grey-white glass beads on the uppers. The motifs are elaborated in beads of other colours: white, ultramarine, pink, robins-egg-blue, turquoise, gold, crystal, gentian blue, powder blue, pea green, teal blue, pale pink, dark green, coral seed beads. There are also faceted brass beads and slightly larger crystal beads, indicating late nineteenth century date.
The cap is in the shape of a square with a right-angled triangle on top.
LENGTH: 39.1cm WIDTH: 20.2cm LENGTH SHORT SIDE: 26.8cm LENGTH DIAGONAL EDGE: 25.6cm
PROVENANCE: Unknown.
CONDITION: Excellent.

12. MICMAC. Peaked cap; woman's. Q83AM298. 19th century
Wool, silk ribbon, cotton thread, glass beads.
Woman's traditional peaked cap of four pieces of wool, the two upper sections of black wool with a border of red silk ribbon applique; the lower section is red wool with a border of champagne-coloured silk ribbon applique. Lined with coarser weave of red wool. There are tufts of ribbon at the selvedge seam where the two upper panels are sewn together at the back, the lower not sewn together, these are orange and green silk. At the front are orange and blue silk. Both panels are worked in the double curve motif, using white beads on the uppers, of a size mid-way between seed and pony beads; the motifs elaborated in colours: large and small turquoise beads, small opaque orange beads, small pink and robins-egg-blue beads, seed beads in gold, yellow, royal blue, dark blue, 1 clear blue bead, 2 red beads, opalescent seed beads, opalescent blue, 2 large clear ruby-red beads, off-white and white beads, and faceted steel beads.

The red panels have the double-curve in crystal beads, elaborated with robins-egg-blue, yellow, black seed beads, with medium white beads one-up/one-down along the edge, and the ribbon applique picked out with groups of one single or two white beads.

One the reverse, the upper panel has emerald seed beads in addition to the other colours above, and more of the ruby beads. The reverse lower has pea-green and sienna seed beads, as well as blue.
LENGTH: 41.5cm WIDTH: 20.5cm LENGTH SHORT EDGE: 26.5cm LENGTH DIAGONAL EDGE: 23.5cm
PROVENANCE: Unknown.
CONDITION: Excellent.



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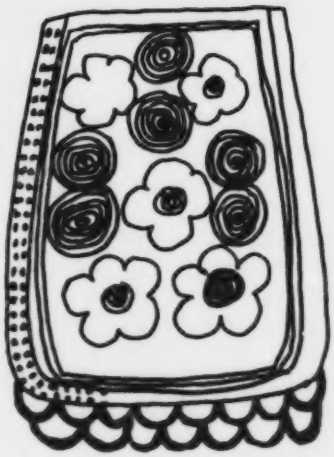
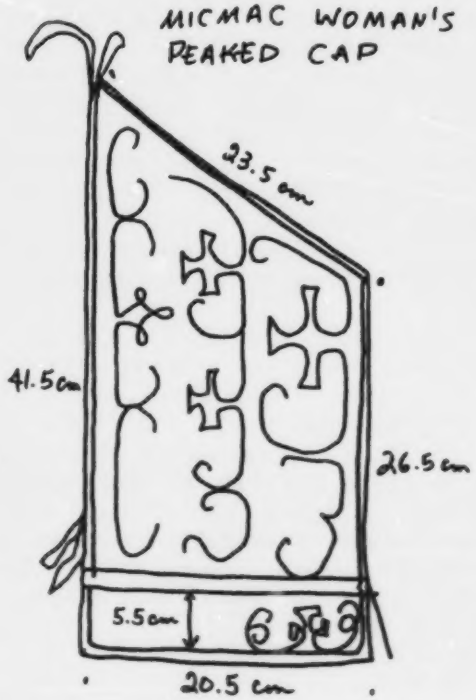


1929.12.16.14
POUCH TAB

Q83 AM 298
MICMAC WOMAN'S
PEAKED CAP



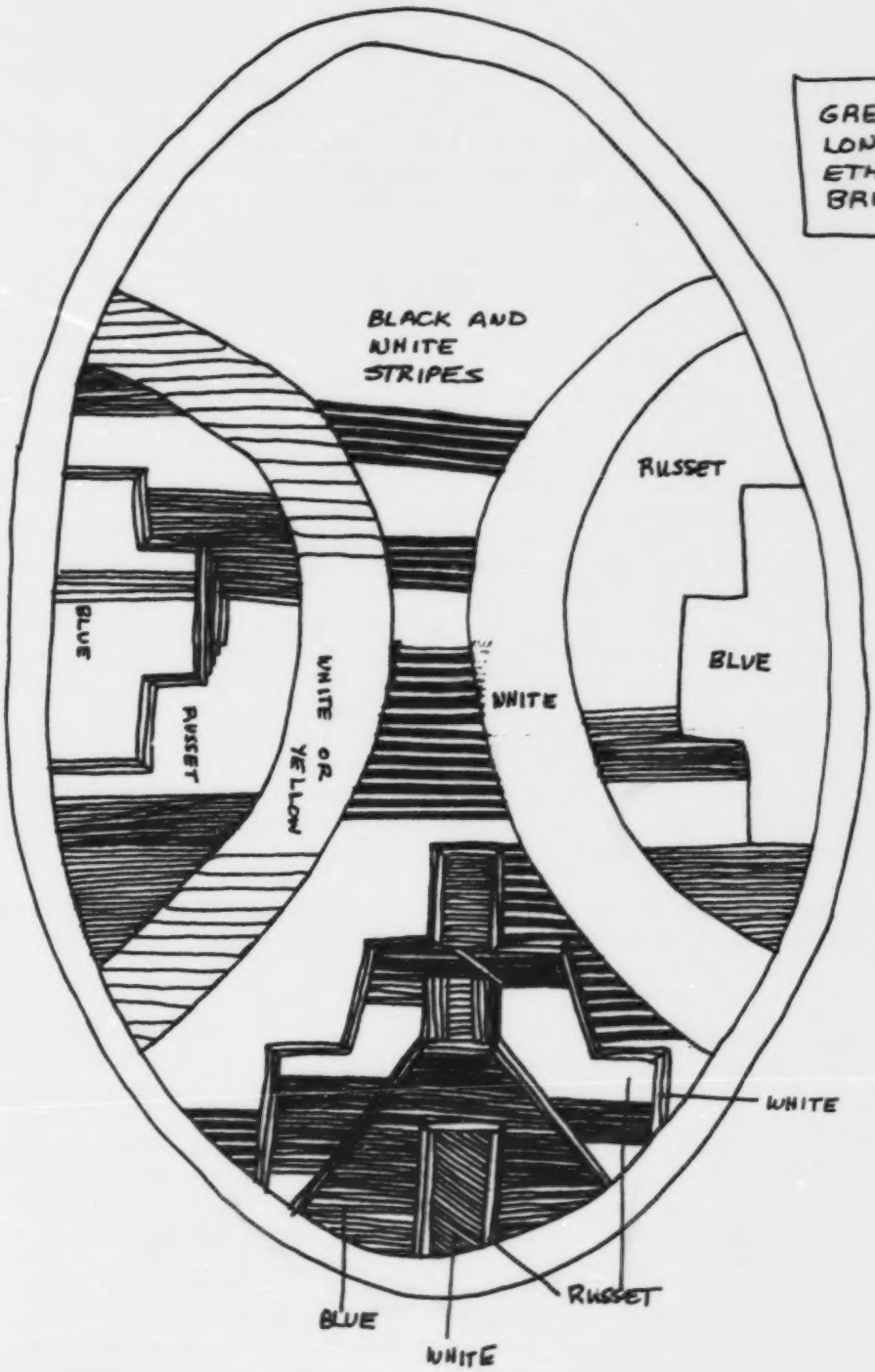
London
The Ethnography Department of the British Museum, continued

13. MICMAC. Box & lid; quillwork. 1923.6.19.3. 19th century
Birchbark, wood, spruce root, porcupine quills, organic dyes.
Oval lidded box has wooden base, bark liner which projects above box exterior. Lid fits on over this projection. Exterior treen-pegged to base; it is a single band of bark sewn up with root, and quilled in the half-chevron motif, with the interstices between the quillwork filled with wrap-and-appliqued spruce root dyed black. The upper border of this root has designs in quillwork interweave and quillwork cross-hatch. The half-chevron motifs are striped indigo, red, green, yellow and white, with an overlay of a two-quill cross on each.

The lid side is a band of bark wrapped with spruce root, with quill interweave. The lid top is an oval of birchbark, quilled in circles and semicircles, in black, orange-red, russet-gold, yellow, blue. There is 'fill' in three and two quill widths; chain-stitch fill, overlay, and decorative interlock.
LENGTH: 21.2cm WIDTH: 17cm HEIGHT: 14.8cm
PROVENANCE: Given by Miss R. Braithwaite-Balty, 1923.
CONDITION: Good but dirty.

14. MICMAC. Box & lid; quillwork. 1910.451. 19th century
Birchbark, spruce root, porcupine quills, wood, organic dyes.
Oval lidded box has wooden base, bark liner which projects above box exterior. Lid fits on over this projection. Exterior treen-pegged to base; it is composed of two bands of bark wrapped with spruce root; lid side is constructed in the same manner, and sewn to oval lid top of birchbark, covered with porcupine quills in the 'double rainbow' motif. Quills dyed russet (Bloodroot, Sanguinaria canadensis), blue (Indigo), undyed white, and possibly black and yellow, but the piece is so dirty it is impossible to tell. Colours underneath the dirt are still very fresh.
LENGTH: 21.5cm WIDTH: 15cm HEIGHT: 11.2cm
PROVENANCE: Unknown.
CONDITION: Good. Needs cleaning, but colours still fresh under the dirt. Partially cleaned by R. Whitehead March 1985, by careful dusting.

15. MICMAC. Box & lid; quillwork. 1976 AM 3.130. 1949
Birchbark, porcupine quills, aniline dyes, wood splints, sweetgrass.
Oval lidded box, wooden base, bark liner, bark exterior quilled in obtuse-angled chevrons in white and aqua stripes, triangles in aqua lattice-weave over bare bark. Sweetgrass [Hierochloe odorata] borders, oversewn with thin woodsplints instead of the usual spruce root. Lid side a band of bark wrapped with splint, with quill interweave. LId top white quill ground with a decorative interlock in aqua with aqua stapling; orange overlay.
LENGTH: 10.2cm WIDTH: 7cm HEIGHT: 5.4cm
PROVENANCE: Signed on base "Micmac/Mrs. Peter Glode [name originally Claude]/ Shubenacadie, N.S./1949".
CONDITION: Good.



GREAT BRITAIN
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BRITISH MUSEUM

MICMAC
QUILLWORK
BOX LID

1910.451

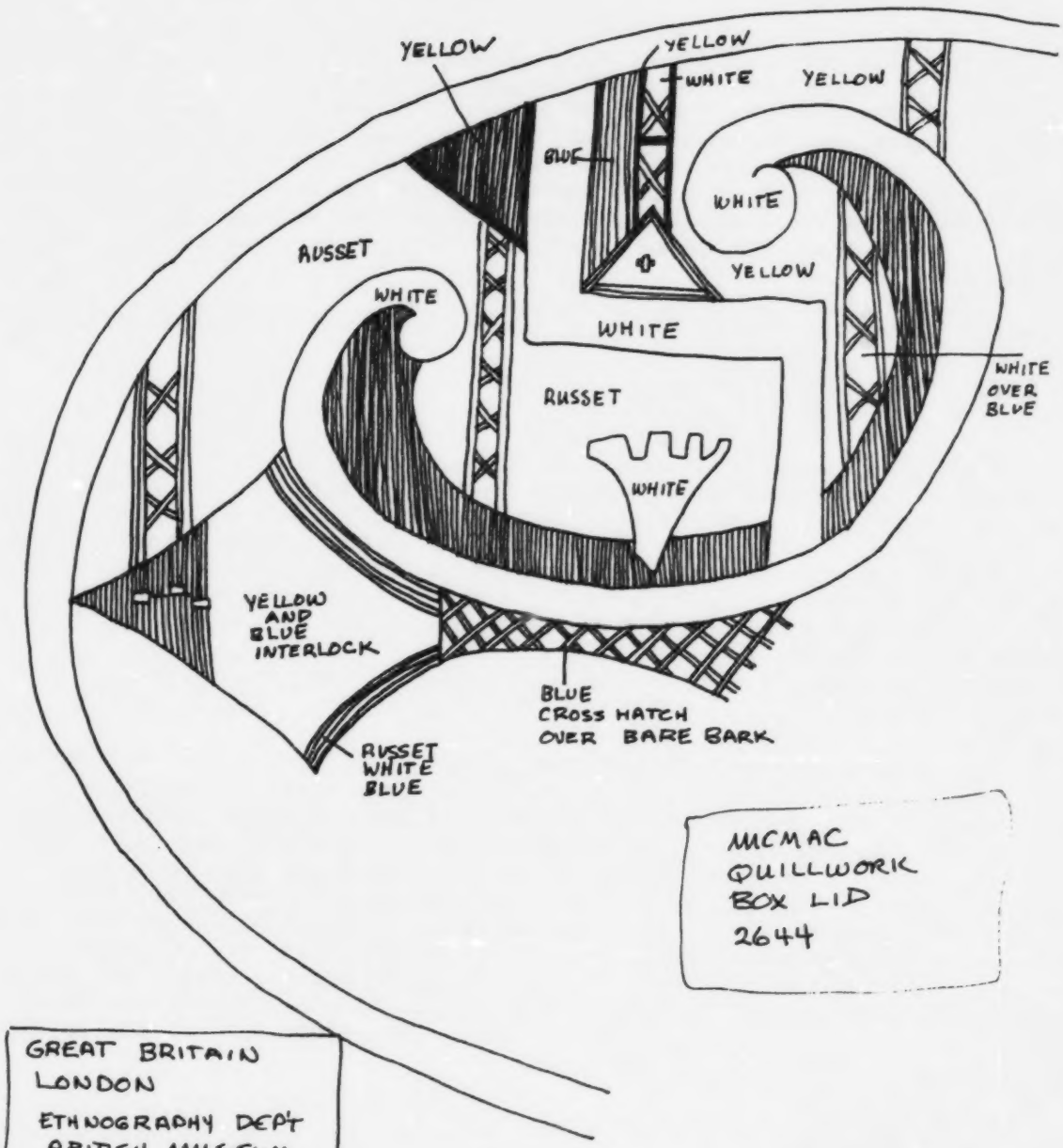
GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

16. MICMAC. Box & lid; quillwork. 2644 early 19th century
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Large oval lidded box has wooden base, bark liner, and exterior of three rings of birchbark wrapped with spruce root, with quillwork interweave [see drawing]. Lid side constructed and decorated in same manner, and sewn to oval bark lid top with spruce root. Lid top is solidly quilled in geometric patterns, including the double-curve motif in white undyed quills. Other colours are russet (Bloodroot), yellow (Goldthread), blue (Indigo), and black (unknown).
LENGTH: 32.2cm WIDTH: 23cm HEIGHT: 18.3cm
PROVENANCE: Unknown.
CONDITION: Good. Recently cleaned and restored.

17. MICMAC. Box & lid; quillwork. 1964 AM X9.
Birchbark, porcupine quills, spruce root, aniline dyes, wood.
Oval lidded box, wooden base, bark liner; exterior a ring of bark quilled in the chevron-and-triangle motif, the chevron black, blue, orange and white stripes, the upper triangles white and green, the lower blue and white. Borders are lengths of red-dyed spruce root, tacked four times only. The box lid side is a band of bark wrapped with green-dyed spruce root with quill interweave. The lid top is an oval of bark quilled with geometric designs on a white ground: a central green circle, enclosing an orange/white/black/yellow bordered diamond with a purple centre overlaid with yellow cross-hatch lattice-weave with orange staples and edging. There are semicircles of green and orange stripes at either long end of the oval, enclosing yellow overlay diamonds, and four orange rectangles with black/yellow fill. Black and orange and yellow overlay throughout.
LENGTH: 19cm WIDTH: 10.7cm HEIGHT: 10.2cm
PROVENANCE: Incised on inside bark liner: "1941/11-1", which Jonathan King says is an accession number in pencil. No other information.
CONDITION: Good.

18. MICMAC. Chair seat; quillwork. 1949 A22 140. mid 19th century
Birchbark, porcupine quills, organic dyes, spruce root.
Trapezoidal chair seat of birchbark covered with a solid mosaic of porcupine quills, border of spruce root, oversewn to backing of unquilled bark using root thread. Quill dyes are russet (Bloodroot), yellow (Goldthread), lavender (Logwood), matt black (unknown), gray-green (unknown), and undyed white. The motifs are geometric: a central X, its arms divided into sections of russet, lavender, black and gray-green, with an interlock between each section, overlaid with quill 'staples'. The arms of the X meet in a central yellow diamond, with a three-quill fill in white/russet/russet; and a black overlay. The general ground is white, with black overlay. Enclosed by each two arms of the X are stepped designs on the white ground, russet with lavender stripes and white staples. Two of the steps' apeces end in a black inverted triangle with black and yellow fill on the outer edge. Each step encloses a black triangle with chain-stitch fill, which in turn encloses a lavender triangle and a yellow rectangle.LENGTH: 38.8cm WIDTH: 28.7cm
PROVENANCE: Purchase from Mrs. D.K. Oldman, 43 Pounders Road, Clapham Park, London SW4.
CONDITION: Good.



MCMAC
QUILLWORK
BOX LID
2644

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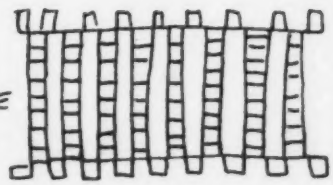
LONDON
ETHNOGRAPHY DEPT
BRITISH MUSEUM



GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

19. MICMAC. Placemat; quillwork; pair. 1937.7.10.9-10. 19th century
Birchbark, porcupine quills, aniline dyes, spruce root.
Oval panels of birchbark, covered with mosaic of porcupine quills, bordered with spruce root, and backed with unquilled bark; sewn with root. The quillwork is done in geometric patterns, the central motif here is the traditional "Eight-Legged Starfish", but with the design reoriented to form a compass star, rather than the starfish with two arms due north, two due south, etc. Quills formerly dyed red, green and undyed white, but now badly faded to monotones.
LENGTH: 33cm WIDTH: 23.4cm
PROVNANCE: Donated by Miss Dollman, 35 Woodstock Road, Bedford Park, London W4.
CONDITION: Poor. Quills faded.

20. MICMAC. Card tray; quillwork. Q83AM299. 19th century
Birchbark, porcupine quills, aniline dyes, silk ribbon, cotton thread.
Octagonal centre piece of quilled bark, formerly attached at each facet to a petal-shaped bark piece, also quilled, using cotton thread. These nine pieces are now separate; all are edged in silk ribbon and quilled, but as they are now enclosed in sealed plastic it is difficult to ascertain quill colours under the dirt. One outside 'petal' piece is missing.
LENGTH: 32.5cm WIDTH: 12 cm THICKNESS: 0.3cm
PROVENANCE: Unknown.
CONDITION: Poor.

21. MICMAC. Wall pocket; quillwork. 1954 W.AM 5.932. 19th century
Birchbark, porcupine quills, glazed cotton, glass beads, cotton thread, silk ribbon. Wall pocket in the shape of a long vertical rectangle with a finial at the top, backed with unquilled bark, edged with navy silk ribbon applique, with a border of white glass pony beads in the one-up/one-down pattern. Three pockets of bark lined with pink glazed cotton, and increasing in size--the largest near the base, are also bordered with the same silk and beads. The outsides of these pockets are quilled, and they are contiguous. The area from the uppermost edge of the top pocket to the top of the piece, where the bark ground is exposed, is also quills. The quills are dyed russet, yellow, indigo, greenish-black, black, aqua, and undyed white. The colours are still vivid. This piece is gorgeous.
LENGTH: WIDTH:
PROVENANCE: Unknown.
CONDITION: Magnificent.

GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

22. MICMAC. Harpoon head & casing. 9571. 19th century
Bone, iron, wood, spruce root. Case two flat slabs carved in an extended-harpoon-sized shape, hollowed out on insides to receive harpoon, lashed together with spruce root at centre [see drawing]. Harpoon has an iron point inserted into a cut bone shaft head and pinned with iron.
CASE LENGTH: 18.6cm WIDTH: 6.3cm THICKNESS: 3.55cm
HARPOON LENGTH: 11.7cm WIDTH: 4cm DIAM SHAFT: 1.7cm
PROVENANCE: Unknown.
CONDITION: Good.

23. MICMAC. Canoe model; quillwork. AM 1982 A28.29 19th century
Birchbark, spruce root, porcupine quills, organic dyes, wood.
Typical Micmac canoe shape; single sheet of bark cut and folded, sewn at bow and stern with spruce root. Wooden gunwales, ribs, thwarts and sheathing. Exterior decorated with porcupine quillwork, using the bark insertion method. Quills white, and dyed blue (Indigo), russet (Bloodroot), yellow (Goldthread), and black (unknown). The quilling is a horizontal rectangle right under the rim, with quills inserted diagonally across the rectangle, in stripes of the above-mentioned colours. At either end, this band of quills dips down and then up in one-half of the double-curve motif, surmounted by a triangle. Below the band is a horizontal line of chevrons over bare bark, interspersed with stars.
LENGTH: 69cm WIDTH: 14cm HEIGHT BOW: 10cm HEIGHT SHEER: 8cm
PROVENANCE: Purchased 1982.
CONDITION: Excellent.

24. MICMAC. Canoe model; quillwork. 1933.11.10.20 19th century
Birchbark, porcupine quills, organic dyes, spruce root, wood.
Typical Micmac canoe shape, single sheet of cut and folded bark; sewn at ends with spruce root. One end now cut off. Quillwork on outside in gold, white, black and yellow.
LENGTH: 43cm WIDTH: 8.2cm HEIGHT BOW: 9cm HEIGHT SHEER: 6.8cm
PROVENANCE: Unknown.
CONDITION: Poor.

25. MICMAC. Canoe model; quillwork. 1921.10.14.110. 19th century
Birchbark, porcupine quills, organic dyes, spruce root, wood.
Typical Micmac canoe shape, single sheet of cut and folded bark; sewn at ends with spruce root. Bow end stuffed with yarns. Quillwork on outside in gold, black, white and yellow.
LENGTH: 52.5cm WIDTH: 12cm HEIGHT BOW: 9.7cm HEIGHT SHEER: 9cm
PROVENANCE: Unknown
CONDITION: Poor.

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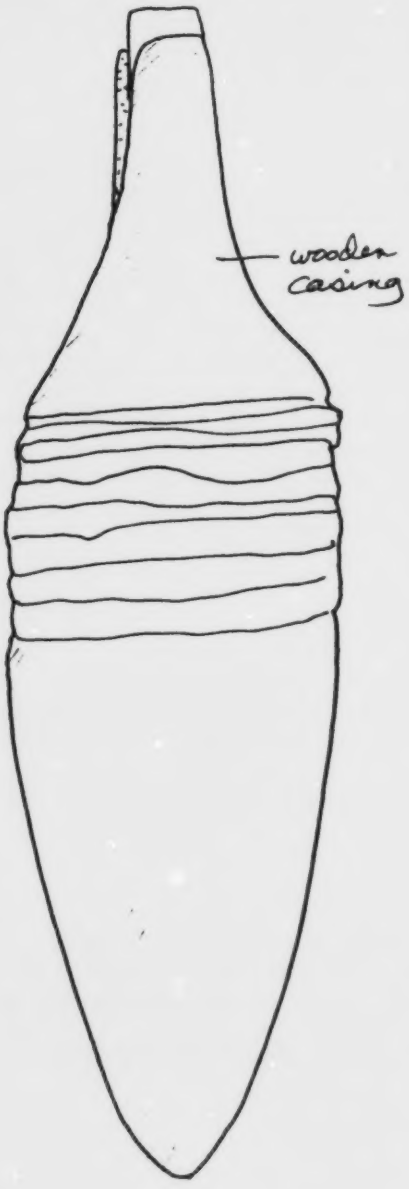
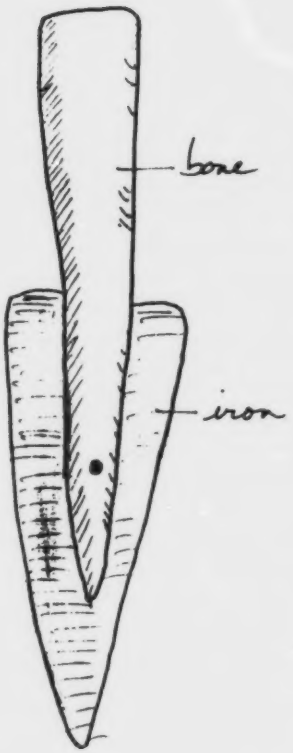




HARPOON HEAD
AND CASING
9571

GREAT BRITAIN

London
The Ethnography Department of the British Museum, continued

26. MICMAC. Canoe model; quillwork. 19th century
Birchbark, porcupine quills, spruce root, organic dyes, wood.
Typical Micmac canoe shape, single sheer of cut and folded bark; sewn at ends with spruce root. Six wooden ribs; wood sheathings; bow end stuffed with grass. One end cut off.
Quillwork on exterior in gold, black, white and yellow; a horizontal row of spaced parallelograms, joined from top left to lower right of each succeeding quilled area, by appliqued spruce root.
LENGTH: 62cm WIDTH: 16cm HEIGHT BOW: 11.5cm HEIGHT SHEER: 7cm
PROVENANCE: Unknown.
CONDITION: Poor.

27. MICMAC. Canoe model; quillwork. 1921.10.14.111. 19th century
Birchbark, porcupine quills, spruce root, organic dyes, wood.
Typical Micmac canoe shape, single sheet of cut and folded bark; sewn at ends with spruce root. One end cut off. Quillwork on exterior in black, gold, white and yellow.
LENGTH: 52.5cm WIDTH: 12cm HEIGHT SHEER: 6cm HEIGHT BOW: 9.7cm
PROVENANCE: Unknown.
CONDITION: Poor.

28. MICMAC. Beadwork panels; man's coat. 19th century
Wool stroud, silk ribbon, glass beads, brass beads.
1929.12.16.1 Collar and lapels, one piece. 41cm x 11.2cm
1929.12.16.2,3. Cuffs, two. 34cm x 10cm
1929.12.16.4,6. Epaulets, two. 32cm x 10cm
1929.12.16.5. Back yoke. 67.5 cm x 10cm
All pieces from same man's coat, all red wool stroud with green silk ribbon applique borders, some pieces edged with white glass pony beads. Each piece covered with beadwork, the double-curve motif in white seed beads, with elaborations in faceted brass beads, dark blue seed beads and a few pale yellow and robins-egg-blue seed beads.
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham. Part of a large collection of Micmac and Maliseet beadwork.
CONDTION: Excellent

29. MICMAC. Belt, man's. 1929.12.16.9. 19th century
Wool, silk, glass beads, cotton thread, brass beads, birchbark.
Man's belt is a long rectangle with tapering ends, in black wool, with rose silk ribbon applique edging, backing of green silk over birchbark interfacing. Beaded in double-curve motif in white seed and pony beads, brass beads, dark blue seed bead elaborations.
LENGTH: 90cm WIDTH: 4.5cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham.
CONDITION: Good.

London
The Ethnography Department of the British Museum, continued.

30. MICMAC. Frontlet, man's; beadwork. 1929.12.16.7 19th century
Velvet, grosgrain ribbon, glazed cotton, cotton thread, glass beads.
Man's beaded frontlet, worn over chest at neck. Black velvet, with a black grosgrain ribbon border, black glazed cotton backing. Front is beaded in 'fat flower' floral motifs, using glass seed beads in white, pea green, clear green, chartreuse, crystal (two sizes), coral, mustard, blue, rose pink; plus faceted brass beads.
LENGTH: 33.5cm WIDTH 30.5cm
PROVENANCE: Don. 1929 by the Executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham.
CONDITION: Excellent.

31. MICMAC. Cap, man's. 1929.12.16.8. 19th century
Wool, silk, ribbon, glass beads.
Man's domed cap, of six cut pieces of black wool, red silk ribbon applique on the edges, basal border of white pony beads. Each outside panel worked with the double-curve motif in glass seed beads: the primary motif in white, with elaborations in navy, light blue, yellow, lavender, pink, green and powder blue glass seed beads.
DIAM: 16cm HEIGHT: 14cm
PROVENANCE: Don. 1929 by the executors of the late Mrs. Henry Brady, Cold Ashton Rectory, Chippenham.
CONDITION: Good.

32. MICMAC. Purse panel; quillwork. Q81 Am1917. 19th century
Birchbark, porcupine quills, dye.
Pear-shaped front panel of a typical quillwork purse. Solid mosaic of porcupine quills over birchbark.
LENGTH: 16.5cm WIDTH: 13cm
PROVENANCE: Unknown
CONDITION: Poor. Rest of piece missing.

GREAT BRITAIN

Greenwich

The National Maritime Museum
Archaeological Research Building
Feathers Place, Greenwich, London SE
Eric Kentley, Keeper

1. MICMAC. Box & lid; quillwork.CK-Vi-X55 M63/61. 1758 ca.
Birchbark, porcupine quills, spruce root, organic dyes.
Circular lidded box; wooden base, treen-pegged to exterior band of bark wrapped with spruce root, and decorated with quill interweave in patterns of chequered diamonds. Plain bark liner projects above exterior; lid slips on over liner. Lid side constructed in same manner as box exterior; also decorated with interweave. Width of root and quills on box and lid sides larger than that commonly used in the 19th century. Any trace of dye on spruce root now faded to uniform brown. The lid top is a circle of bark, sewn to lid side with root thread over an edging of telescoped white quills, large, three quills wide. The lid is covered with a mosaic of porcupine quills, in a simple quartered design: white, black, possibly yellow organic dyes used. Portions of the design are striped in these colours, on a white ground.
Birchbark: Betula papyrifera
Porcupine quills from the Eastern Porcupine: Erithizon dorsatum
Spruce root from the Black Spruce: Picea mariana
Organic dyes include black from Black Spruce bark (Picea mariana), yellow from Goldthread root (Coptis trifolia).
The white quills are undyed.
DIAM: 9.3cm HEIGHT: 5.4cm
PROVENANCE: "Brought from Oteheite [Tahiti] by Captn Cook and presented by him to Mrs. Taylor/Circus, Bath", in ink on base. The box comes from Maritime Canada and presumably was collected by Captain James Cook during the winter of 1758-59, which he spent in Halifax, Nova Scotia. His friend John Taylor, the marine and landscape painter, lived at 22, Circus, Bath (b. Bath 1745 d. Bath 1806). Box donated by Miss Margaret Pollock, Bideford, Devon, the great-great-great grandaughter of Mrs. Taylor, whose box this was.
"Originally called Tahitian straw-work and said to have been collected by Cook at Tahiti and presented by him to Mrs. Taylor of the Circus, Bath, before sailing on his third voyage."
CONDITION: Fair. No quill loss. Dirty, fragile, lid fits only loosely on box. Wooden base has been treated for woodworm.
REFERENCES: Whitehead, R.H. Micmac Quillwork. Halifax, The Nova Scotia Museum, 1982: page 6.

GREAT BRITAIN

Greenwich
The National Maritime Museum, continued

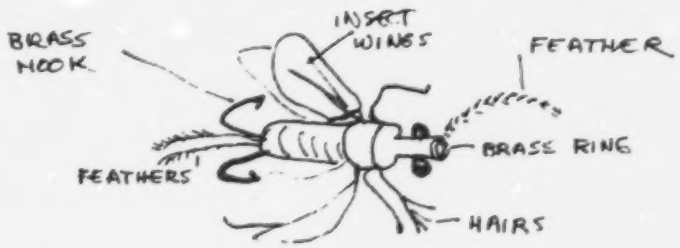
2. MICMAC. Canoe model; painted. NMM AO a331. before 1869
Birchbark, spruce root, wood, woodsplints, paint.
Typical "river canoe" construction, minus the centreline rise of the hogged sheer common to ocean canoes. Made from a single sheet of birchbark, cut and folded, sewn at bow and stern with spruce root. Three vertical cuts down from rim, folded and sewn with spruce root. Gunwhale an interior wooden rim sewn with spruce root. Three wooden thwarts, carved and painted red with black ends. Thwarts inserted into slits in gunwhales. Two spruce root thwarts or reinforcements, one at either end. Wooden flotation blocks, painted black with red tips. Ten wooden ribs, painted black. Nine woodsplint sheathings also painted black. Spruce root on gunwhale at bow and stern painted red. Upper portion exterior canoe painted brown. Waterline stripe in black. Below this, canoe painted white, as is the spruce root lashing below this line.
LENGTH: 90cm WIDTH: 17.5cm HEIGHT BOW: 12.2cm HEIGHT SHEER: 10.2cm
PROVENANCE: Presented by Royal Naval College, Greenwich; listed in 1869 Catalogue, Cross III No. 19, Div. F, page 124. Old model number 15 [label reads 19] on base canoe. Negative numbers
B6076, A7527.
CONDITION: Fair.
REMARKS: Paint is oil-based, heavy, probably added by purchaser, not maker.

3. BEOTHUK. Canoe model. NMM AO a330. 1827-1829
Birchbark, spruce root, red ochre, seal fat(?), metal pins, string, drawing pins.
Typical Beothuk shape and construction. See reference below for Ingeborg Marshall's excellent catalogue notes.
PROVENANCE: Made by Shanawdithit, a Beothuk woman captured 1823, died 1829 at St.John's, Newfoundland. Presented by her to Captain Commander W.W. Jones, appointed 1 May 1826, to Orestes, Halifax Station (Orestes a sloop of 18 guns, launched 31 May 1824, Portsmouth.) Presented to National Maritime Museum by Royal Naval College, Greenwich.
REFERENCES: See 1869 Catalogue, Div. F, Class III, No. 22/Navy Lists. RNC Catalogue 1913, Page 104, Cas. 12/9 Old Model No. 44. Negative numbers: B6075, NH/S535.
LENGTH: 54cm BEAM: 16.7cm HEIGHT: 14cm, bow and stern DEPTH, centerline: 6.5cm.
CONDITION: Fair. Dry and brittle.
REFERENCE: Marshall, Ingeborg. Beothuk Bark Canoes: An Analysis and Comparative Study. Canadian Ethnology Service Paper No. 102. National Museums of Canada, Ottawa, 1985: 47-57.

GREAT BRITAIN

London
The Horniman Museum
London Road, Forest Hill
London SE23, England
Michael Hitchcock, Curator

1. MICMAC. Lure; salmon-fishing fly. 32.46. 1884 ca.
Brass, feathers, glass beads, hair, insect wings, thread.
Salmon fishing fly, European style. Two brass hooks on a brass cartridge case? Feathers applied, as well as false insect 'feet' made from twisted hairs, insect wings, and two glass beads for eyes. Brass ring at head for attaching fishing line.
LENGTH: 5.8cm WIDTH: 2.5cm
PROVENANCE: Made by a Micmac Indian, Prince Edward Island, Canada. Collected by Donald Gunn, 1884.



2. MICMAC. Canoe model; quillwork. 1930 [430]. 19th century
Birchbark, porcupine quills, spruce root, wood, organic dyes.
Typical Micmac canoe shape; single sheet of bark cut and folded, sewn at ends with spruce root. Wooden gunwale now missing. No ribs, no sheathing. Quillwork on outsides, done by the bark-insertion method, as a horizontal rectangle under the rim, with the quills inserted diagonally in a striped band 2.7cm wide, underlain by crosshatch quilling in blue and gold. Quill dyes are blue (Indigo, obtained commercially), gold (Bloodroot, Sanguinaria canadensis), yellow (Goldthread, Coptis trifolia), white (undyed), and lavender blue (Logwood, obtained commercially).
LENGTH: 35.5cm WIDTH: 5.0cm HEIGHT BOW: 6.0cm HEIGHT SHEER: 5.2cm
PROVENANCE: Coll. by Eric J. Horniman (son of founder) before 1898.
CONDITION: Poor. Bow missing on one side, all spruce root gone, gunwales and thwarts gone. Conservation number: LAB1884. Nicely cleaned.

GREAT BRITAIN

London

The Horniman Museum Library
London Road, Forest Hill
London, England SE23
D.W. Allen, Librarian

The Horniman Library Collection includes an album of photographs collected by Eric J. Horniman before 1898; most are from Central Africa, but at the back are a number of unidentified photographs of North American Indians.

GREAT BRITAIN

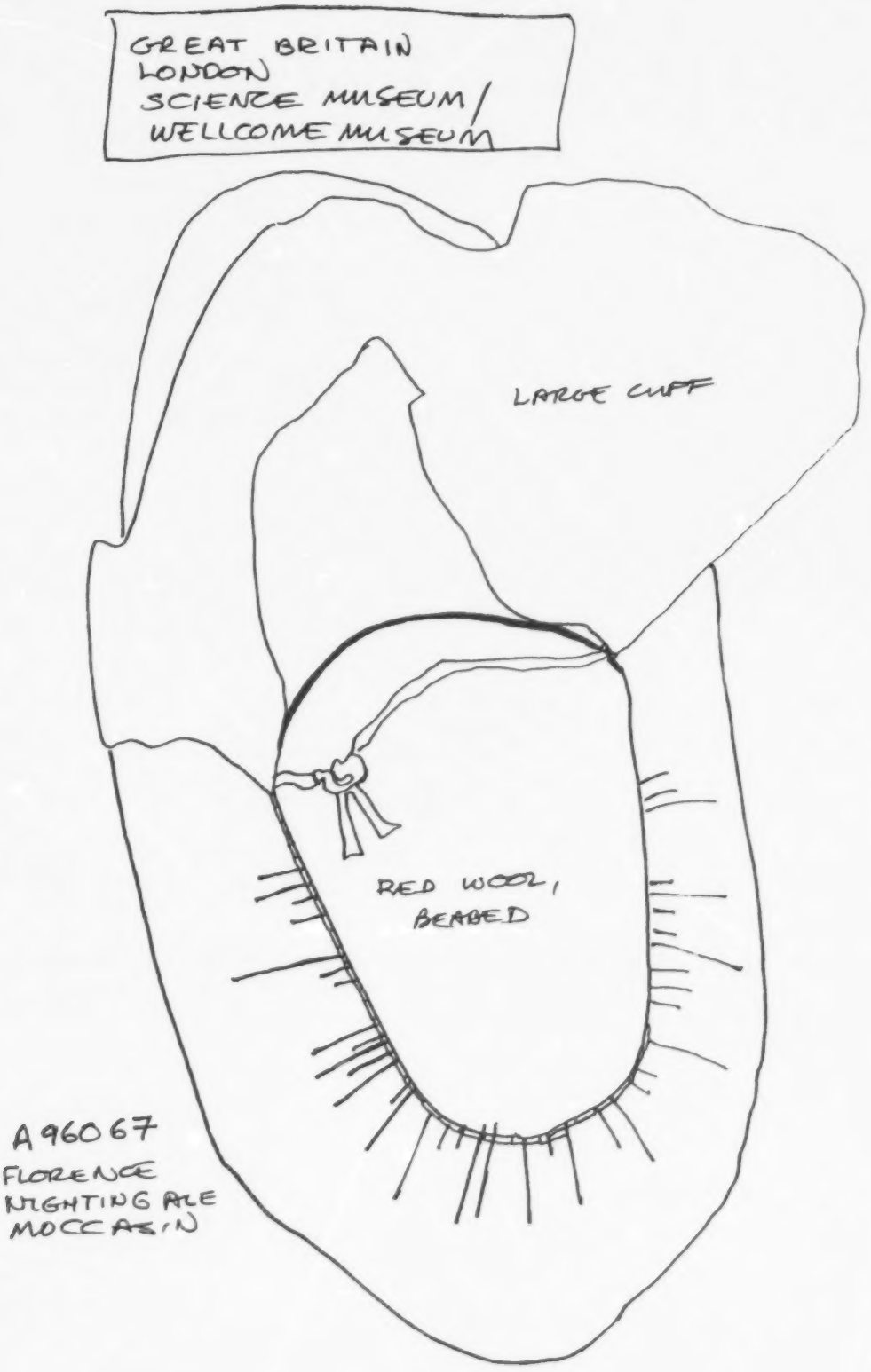
London

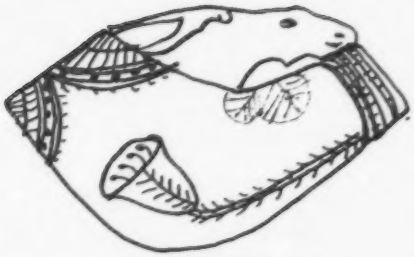
The Science Museum
Wellcome Museum of the History of Medicine
South Kensington, London SW7 2DD
Miss Jane Bywaters

1. MICMAC? Moccasins, woman's; beadwork. A96087 1854-1856 ca.
Leather, wool, fabric braid, glass beads, cotton thread.
Typical construction: smoke-tanned leather sole gathered to vamp of coarse red wool, sewn with cotton thread. Undecorated high leather cuff, 11cm deep. Leather thong ties. No lining.

Vamp is bordered with khaki-coloured fabric braid, with an inner edging of white glass pony beads. The centre of vamp is ornamented with glass pony beads in white, crystal, cranberry, pea green, turquoise; and glass seed beads in powder blue, black, yellow, azure and crystal [see illustration].
LENGTH: 23cm WIDTH: 14cm HEIGHT CUFF: 11cm
PROVENANCE: Worn by Florence Nightingale "in the hospital in the Crimea, probably refers to the Barrack Hospital at Scutari". Purchased at Sothebys, Lot 823, 11-14 February 1929. Miss Nightingale died in 1910.
CONDITION: Fair. Vamp moth-eaten; new red wool backing has been added underneath original vamp for support, sewn in with black thread. Beading intact.
REMARKS: Alika Webber (pers. comm. Oct 85) feels these are Montagnais.

2. MICMAC. Tobacco pipe; bowl. A34609. 1850-1870 ca.
Argillite.
Tobacco pipe bowl of carved and incised argillite; typical of the unkeeled European elbow type. Moose head carved in the round on portion of bowl facing smoker; mouth resting on stem flange. Bowl incised with "fat flower" and geometric motifs. Wooden stem now missing.
LENGTH: 6cm DIAM BOWL; 2.4cm WIDTH: 2.7cm HEIGHT: 4.1cm.
PROVENANCE: Sir Henry Wellcome Collection; acquired Nova Scotia, Canada, 1850-1870.
CONDITION: Excellent
REMARKS: See also London/Ethnography Department, British Museum DC12; Oxford/Pitt-Rivers Museum AM 862. The Oxford pipe is virtually identical, especially in the treatment of the moose horns, and the incised work, but with the addition of a beaver in the round.


GREAT BRITAIN
LONDON
SCIENCE MUSEUM/
WELLCOME MUSEUM
LARGE CUFF
RED WOOL,
BEADED
A96067
FLORENCE
NIGHTINGALE
MOCCASIN

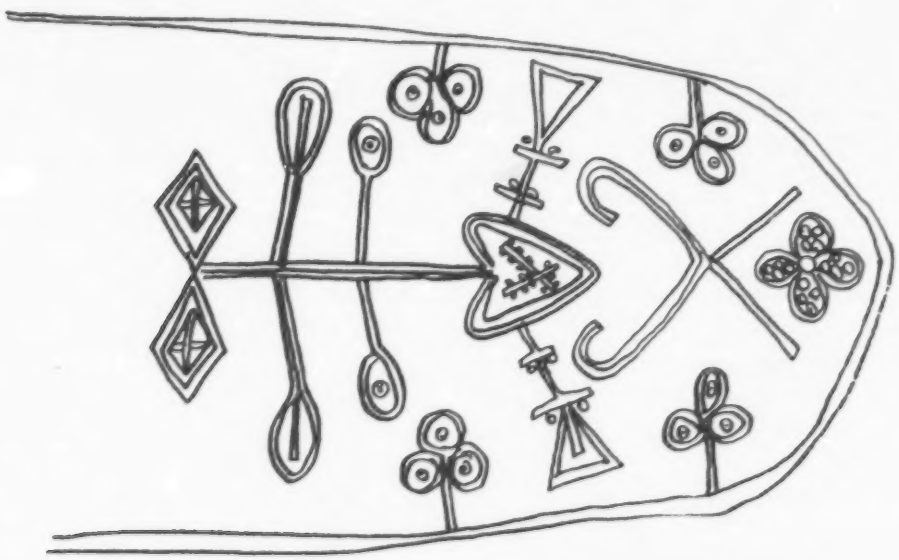


UNDERSIDE,
DETAIL

TOBACCO
PIPE

A 34609
MIC MAC

GREAT BRITAIN
LONDON
SCIENCE MUSEUM /
WELLCOME MUSEUM OF THE HISTORY OF MEDICINE



DETAIL, VAMP
FLORENCE NIGHTINGALE'S MOCCASINS
MIC MAC ? A 96067

GREAT BRITAIN

North ıмpton

The Leather Museum
c/o the Central Museum
Guildhall Road, Northampton
Victoria Gabbitas, Keeper

1. MICMAC. Canoe model; quillwork. ADB4a late 19th century; early 20th century
Birchbark (Betula papyrifera), porcupine quills (Erithizon dorsatum), sweetgrass (Hierochlöe odorata), cotton thread, aniline dyes.
Micmac river-canoe model, lacking the distinctive hogged sheer or rise at centreline. Cut and folded from a single sheet of birchbark, sewn at bow and stern with cotton thread over an edging of sweetgrass. Rim edged with sweetgrass, oversewn with thread. Bark liner. No sheathing, ribs, thwart, gunwhales or flotation blocks. Wooden strip along inner rim reinforces edge. Exterior quilled in single horizontal band directly below rim, with quills inserted diagonally into the band area, in stripes of purple, red, turquoise, and undyed white. Extending from lower edge of this band are a row of quilled triangles, points down; and elaborations of secondary quilling over bare bark, and a chain-stitch quilling at bow and stern.
LENGTH: 42cm WIDTH: 9cm HEIGHT BOW: 10.2 HEIGHT SHEER: 5.8
PROVENANCE: Donated by the widow of Albert Dennis Burdett (1917-1983), as part of a collection of North American Indian material.

2. MICMAC. Leister model (with fish), canoe paddle models (2); part of set with canoe model ADB4a above. ADB4b,c,d.
Wood. Carved fishing leister with wooden fish in jaws, 37cm x 4.4cm. Carved wooden paddles, 19cm and 18.8cm long respectively.
CONDITION: Excellent.

GREAT BRITAIN

Northampton

The Central Museum
Guildhall Road
Northampton
June Swann, Keeper

The Central Museum collection contains no Micmac material. They do have an extensive collection of moccasins, but the material I went to see proved not to be Micmac or Maliseet.

GREAT BRITAIN

Oxford

The Ashmolean Museum
Oxford OX1 2PH
Dr. Arthur MacGregor

1. MICMAC? MONTAGNAIS? Dress, woman's; quilled.

Caribou leather, sinew thread, porcupine quills, organic dyes, beaver dewclaws, tree bark(?).

Woman's calf-length dress of frost-tanned caribou leather: one whole skin forms back and sides, sewn to front panel. Sleeves one piece, with triangular gores at armpits.

Construction and decoration have been exhaustively described by Harold and Dorothy Burnham in an essay published in Tradescant's Rarities, ed. A.MacGregor; Oxford, Clarendon Press, 1983). The porcupine-quill decoration included bands of loom-woven quills, quill-wrapped fringe both plain and looped, and quill-wrapped leather slats or strips.

Quill dyes used are red (Red Bedstraw, Galium tinctorium, the root), orange (Bloodroot, Sanguinaria canadensis, the root), yellow (Goldthread, Coptis trifolia, the root), brown/black (Possibly Black Spruce, Picea mariana, the bark), and natural white.

PROVENANCE: Unknown, eastern Canada. Appears in the Tradescant collection by 1656 as a "Match-coat from Canada", and in 1685 as "Vestis indica nostratis subuculae formam exprimens, manicata" (TR, Ibid.:128).

This piece is called a coat in the Tradescant lists, and a "skin shirt" in the 1983 publication. My personal opinion is that it is a woman's dress. The piece is much longer than the "knee-length" previously recorded. Measured against Dr. Arthur MacGregor in 1985, it falls to mid-calf. It cannot be called a shirt, in any accepted Eastern Canadian Indian context; in the same context it cannot be called a "coat" either; it has no front opening and it is too long. It is not a robe as it is not tailored, and again it is longer than the usual knee-length of skin robes. Women's dresses, on the other hand, were commonly mid-calf length among the Micmac during this period.

The dress has been thought of as male, partly due to the shirt or coat appellation, perhaps, but also because it is very wide across the chest. Women's dresses, however, were left large (when wrapped), or cut and sewn large (when tailored), to accomodate their pregnancies. One simply loosened the belt until a nine-months' size could be comfortably achieved. Another possibility in this earlier male attribution may be the epaulet-like shoulder ornament of quill-wrapped leather strips. Epaulets, however, did not become male military wear until much later, and this decoration therefore can have no male overtones.

Dorothy Burnham felt very strongly that this piece was Micmac (personal communication, 1979). My feeling is that it has to come from somewhere in the Gulf of Saint Lawrence, or Maritime Canada, in the early 17th century, and that the most likely candidates for maker--given an English collector, or even a French collector--are the Micmac or Montagnais. The Micmac are trading along the Gulf shores of New Brunswick, Nova Scotia, and Prince Edward Island since 1534; down the south Atlantic shore in the 1600s, and up the St. Lawrence River to Quebec and Tadoussac.

GREAT BRITAIN

Oxford

The Ashmolean Museum, continued

The Montagnais are trading from Québec to Tadoussac and further east, across the St. Lawrence along the south coast. Less likely but possible candidates are the Maliseet and Algonkian, with the Huron even further removed. The lack of ochre would seem to eliminate the Beothuk, as the lack of painted decoration eliminates the Naskapi in Mrs. Burnham's eyes.

It must be kept in mind that "Canada", in the period of collection, was envisaged as both sides of the Saint Lawrence shores, including New Brunswick and Nova Scotian territory; this area had a heavy Micmac population, all actively trading, and trading directly, not through middlemen.

In his essay on this dress (Ibid.:129), Geoffrey Turner wrote that provenance had to be based on availability of raw materials:

> The woodland caribou, Rangifer c. caribou, occured throughout [only] eastern Canada north of the St. Lawrence, as well as in the Maritime Provinces [Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland] and northern Maine.

Turner next attempts to establish a provenance within this area, through the techniques of porcupine quill decoration which appear on the dress. Unfortunately, he used as his authority a single flawed source, Wilson D. Wallis's The Micmac Indians of Eastern Canada (Minneapolis, University of Minnesota Press, 1955), a work full of errors and omissions, and one which fails to differentiate between time periods or relative reliability of informants and sources. Nor does this work cover any of the other peoples living in the Gulf of St. Lawrence. Turner abandoned the Gulf as the source of the quill decoration on the piece, saying, "No tradition of woven quillwork, however, has been reported from the northeast...(Ibid.:130)."

This is simply not the case. The French merchant-prince Nicolas Denys, living in Nova Scotia/New Brunswick between 1633-1681, and who wrote extensively on the Micmac with whom he traded,published a minutely-detailed description of the bow-loom used by Micmac women to weave porcupine quills (The Description and Natural History of North America [Acadia] [1672], Toronto, The Champlain Society, 1908, ed. Wm. Ganong; page 414).

Based on seven years' research for Micmac Quillwork: Micmac Indian Techniques of Porcupine Quill Decoration: 1600-1950 (Halifax, The Nova Scotia Museum, 1982), I can state absolutely that all the techniques used in the Tradescant dress were in common usage among the Micmac in the period 1600-1700, and probably among the other groups in this area as well.

Furthermore, the organic dyes for the quills are known Micmac dyes (see above). All the geometric motifs of the woven quillwork on this dress reappear in the 18th century among the Micmac, in patterns formed by interweaving quills with the spruce-root wrap found on the exterior of bark boxes. (None of these motifs, however, are exclusively Micmac.)

Turner's information on so-called Micmac "one-piece skin shirts" is mere hearsay, recorded by Wallis, and "skin coats" is a misquotation of Nicolas Denys by Wallis. (The page reference to Wallis's book given in Turner's article is wrong, as well.) Micmacs were not "naked except a [sic] sort of blanket girt about them as late as 1724 (Turner, TR, Op. Cit.: 129)."

GREAT BRITAIN

Oxford

The Ashmolean Museum, continued

The Tradescant dress is the midway point, in construction and materials, between the untailored fur and leather robes of the pre-contact period, and the European style, cut, construction and material which gradually replaced them. This piece is exactly what one would expect to find in use in this period, and therefore the pre-contact "limit of tailored clothing" should not be used to establish provenance. By 1600 and earlier, European clothing of wool and linen is being traded to Micmac and Montagnais and other peoples in the east in quantity, and they have had at least 50 years of exposure to it prior to that date. By 1700, all the Micmac are wearing wool, except for their moccasins, as a general rule. Metal scissors and needles were trade goods as early as 1604 or more; the art of tailoring certain articles of clothing (moccasins, sleeves, and leggings) was known in the pre-contact period here as well.

The fact that some of the pieces of quillwork have been cut up and reused on the dress doesn't necessarily mean these pieces were not made by the dress-maker, or in her area, but obtained in trade. This may be a reuse of decoration used on an earlier garment. The Jesuit Paul LeJeune, living with the Montagnais in lthe 1620s, records the reused of quillwork decoration; undoubtedly it was a common practise. The Micmac reused beaded strips up to 1950.

It therefore seems unnecessary to look for the provenance of either the quillwork, or of the dress itself, outside the area delineated above, let alone as far away as the Athapaskans or "Ojibwa-Cree" as Turner tenatively suggests, when thousands of Micmac and Montagnais women, living in areas frequented by both French and English traders, were known to have been making quillwork of this very kind, dyed with the same dyes, and sewn onto a dress of Eastern Caribou leather.

No costumes, however, survive from anywhere in Canada from this period, and so no comparisons are possible.

CONDITION: Excellent.

ADDENDUM: The term "match-coat" or "manicata" may be a corruption of a term used in Micmac-Montagnais trade pidgin, variously spelled as matachia, mantachias, matachiez by 17th-century French sources; this term was used as a noun to indicate anything made or decorated with porcupine quills for trade to Europeans.

GREAT BRITAIN

Oxford

The Pitt Rivers Museum
South Parks Road
Oxford OX1 3AP
Dr. Schuyler Jones, Curator

1. MICMAC. Moccasins, pair, man's. 1949.10.89a,b. late 19th century

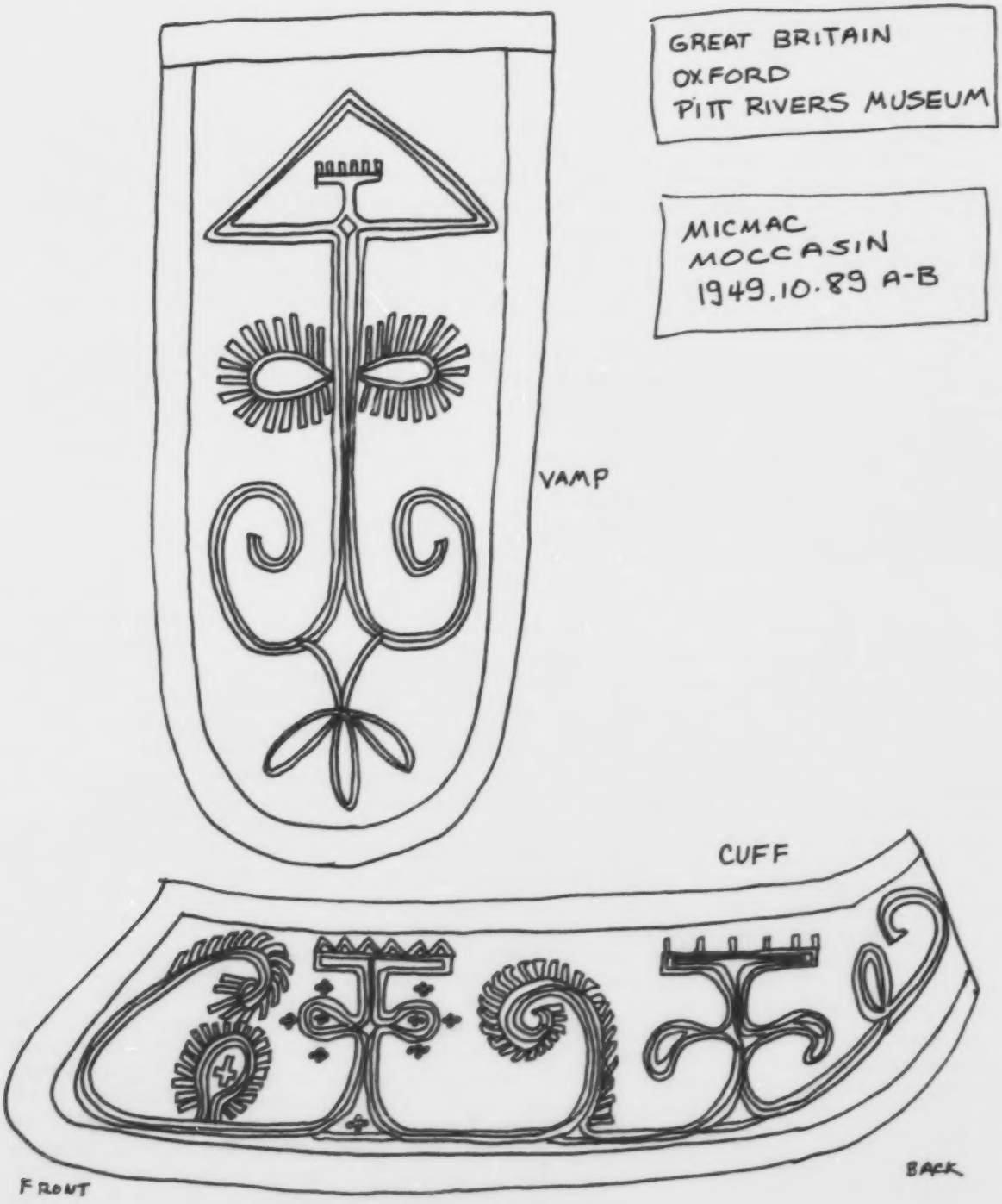
Leather [smoke-tanned], wool, silk ribbon, glazed cotton, waxed thread, cotton, glass beads, horsehair, silk. Sole and vamp of smoke-tanned leather. Decorative vamp of red wool stroud sewn over leather vamp. This second vamp has a purple silk ribbon applique border and a backing of glazed cotton chintz in green and pink on white floral patterns. Moccasin sewn with waxed [linen?] thread; decorative vamps with red and white cotton threads. Red wool cuffs, backed with blue and white printed cotton. Moccasin lining pinkish silk. Red silk ribbon ties.

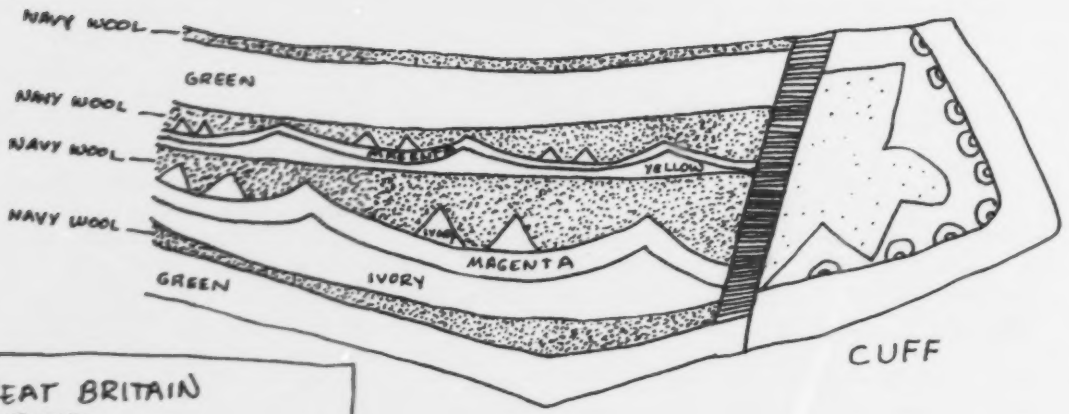
Vamps and cuffs bordered with white glass pony beads, in the one-up/one-down pattern. Vamps and cuffs decorated with beadwork in double-curve motifs. The Micmac motif [see drawing] is present on both. Some of the beads are strung on horsehair, and all are glass seed beads, in clear lavender, crystal, mocha, mustard, white, teal blue, a clear gray-green, dark tawny gold, and 2 cloudy pink beads.
LENGTH: 26 cm WIDTH: 14cm HEIGHT: 7.5cm
PROVENANCE: "N.E. Woodlands, DD E.B. Perry" No card found.
CONDITION: Magnificent, but slightly dirty.

2. MICMAC. Moccasins, pair. [MOC. 8, 1912]. 19th century.

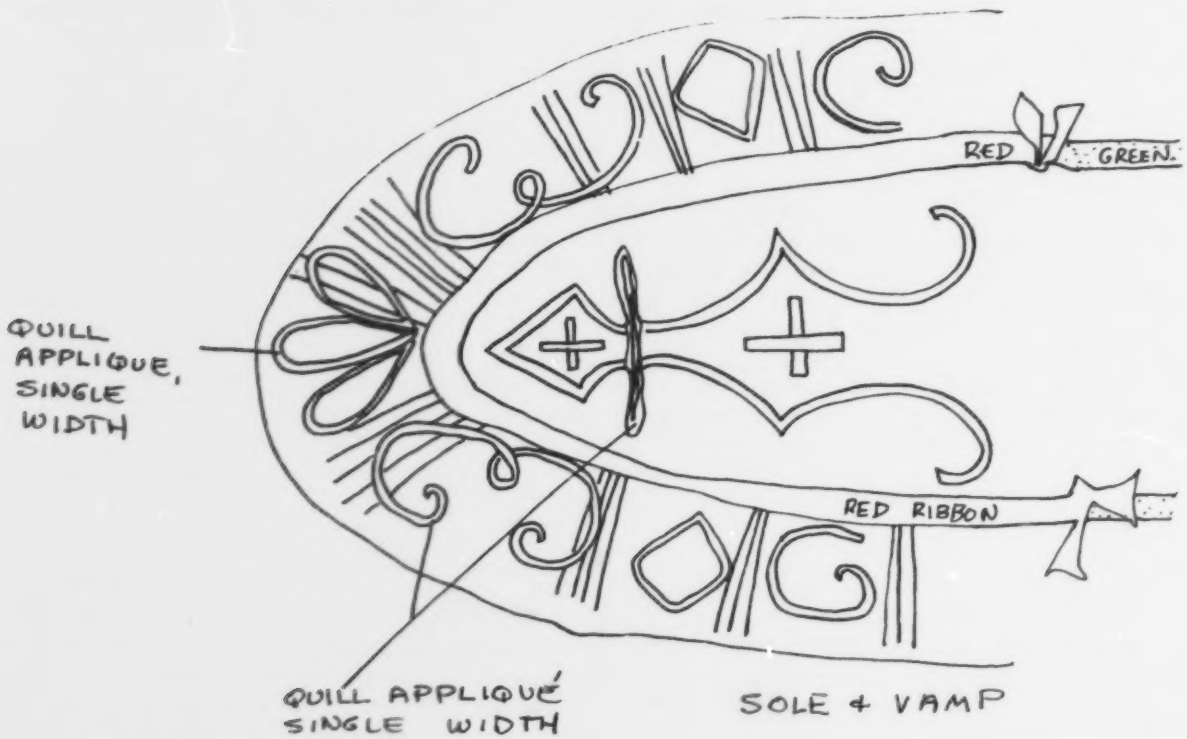
Leather, wool, grosgrain ribbon, silk ribbon, porcupine quills, glass beads. Leather vamps and soles, woolen cuffs. Unlined. Soles are gathered to the vamps, and both pieces are decorated on the outside with a crude porcupine-quill embroidery, either by oversewing lines of single quills, or by folding a single quill over and under a line of stitches. Quills green and yellow, possibly aniline dyes [post 1863]. Quills form double-curve motifs, with the three-lobed figure common to Micmac, Maliseet, Penobscot. Vamp has two crosses in quills, and is edged in pinkish-red grosgrain up to tongue, where it is edged in green silk ribbon, left in streamers at each side, where the vamp begins to be sewn to the moccasin sole.

Cuffs are in four pieces: two front tabs of red wool stroud edged in blue silk ribbon applique. On the inner edge of the blue silk is a border of large white glass beads, placed singley. Next to this is a border of ivory silk ribbon applique, the inner edge of which has been cut into triangular points. There is a border of yellow ribbon where each tab meets the rest of the cuff. The main two-thirds of the cuff are navy wool, the remainder [this is apart from the red tabs] are of khaki wool. Green ribbon borders, the lower of which has an edging of white pony beads, one-up/one-down, on lower edge; upper edge has beads placed singley. Above this is a band of ivory silk, through the middle of which is a magenta strip appliqued to form the bigger peaks of the typical Micmac pattern big-triangle/2 little-triangles/big triangle, the two little triangles being formed by the cut upper edge of the ivory silk applique. This is repeated above, with the magenta ribbon laid over a yellow ribbon.
LENGTH: 23cm WIDTH: 12 cm HEIGHT: 9cm
PROVENANCE: "Canada. Maritime Provinces. Coll. ca. 1865. DD. F.G. Woodforde, October 1912." Card on object: "Malecite? Algonquin." Definitely Micmac by the ribbon applique. CONDITION: Good. Dirty.


GREAT BRITAIN
OXFORD
PITT RIVERS MUSEUM
MICMAC
MOCCASIN
1949.10.89 A-B
VAMP
CUFF
FRONT
BACK



GREAT BRITAIN
OXFORD
PITT RIVERS MUSEUM



MICMAC MOCCASIN
N/N "MOC. 8/1912"

GREAT BRITAIN

Oxford
The Pitt Rivers Museum, continued

6. MICMAC. Purse; quillwork. [V22]. Coll. 1865 ca.
Birchbark, wood, spruce root, porcupine quills, organic dyes.
Birchbark purse has circular wooden base, fastened with wooden pegs to an exterior of a single-sheet ring of birchbark, sewn with spruce root. Single wooden handle wrapped with spruce root, with interwoven porcupine quills. The purse exterior is covered with a solid mosaic of porcupine quills in a pattern of diamonds. Colours are white, green (unknown), russet (Bloodroot, Sanguinaria canadensis), and yellow (Goldthread, Coptis trifolia). The purse lid is composed of two semicircles of birchbark, quilled, bordered with lengths of spruce root, then sewn to a bark backing with root thread. Root thread also lashes on each lid half, one on either side of the handle insertions. The lid ties down with green, black and silver striped ribbons.
DIAM.: 14.5cm HEIGHT BOX: 8cm HEIGHT W/ HANDLE: 10.2cm
PROVENANCE: "Miss Woodforde: For my dear aunt Julia with Anne's [Annie's/ Amie's?] love" on base. "Micmac Indians New Brunswick. Pres. by F.C. Woodforde 1912."
CONDITION: Excellent.

7. MICMAC. Canoe model; quillwork. [Ashmolean 868].274.1873 19th century
Birchbark, spruce root, porcupine quills, organic dyes, wood.
Typical Micmac canoe shape, a single sheet of birchbark cut and folded, sewn together at bow and stern with spruce root thread. Sides decorated with a band of quillwork, using the bark insertion method; the band is a horizontal rectangle, with the quills inserted diagonally across the band, in stripes of yellow (Goldthread, Coptis trifolia), lavender (Logwood, obtained commercially), and white, the undyed quills. Underneath this band are cross-hatched quills over bare bark, in black (Black Spruce, Picea mariana?). Included with the model are two small softwood model paddles.
LENGTH: 38cm WIDTH: 9.5cm HEIGHT BOW: 7.5cm HEIGHT SHEER: 6.0cm
PROVENANCE: DD Birkbeck 1878, transferred from the Ashmolean Museum, Oxford, in 1886. "Birkbeck' should read "Mrs. Birkbeck".
CONDITION: Fair.

8. MICMAC. Canoe model; incised. 1676. 1806 ca.?
Typical Micmac canoe shape, single sheet of bark cut and folded, then sewn together with spruce root. Wooden flotation block at either end, five wooden thwarts, 22 wooden ribs, five wooden sheathings. Eight vertical cuts down from rim, sewn with root. Sides incised with chevrons and triangles and "1806/Captain ". Inside canoe is the handle of a model paddle, with two red horizontal stripes.
LENGTH: 58.5cm WIDTH: 11cm HEIGHT BOW: 7.2cm HEIGHT SHEER: 7.5cm
PROVENANCE: Unknown.
CONDITION: Good.

GREAT BRITAIN

Oxford
The Pitt Rivers Museum, continued

9. MICMAC. Canoe model; quillwork. [1621] [1678] [1252]. 19th century
Birchbark, spruce root, porcupine quills, organic dyes, woodsplints, wood. Typical Micmac canoe shape, single sheet of bark cut and folded, sewn with spruce root. Woodsplint gunnels, oversewn with spruce root; two wooden ribs. "G.P." in ink on one rib. Decorated with porcupine quillwork on sides, using the bark insertion method. Quills yellow and white; design a horizontal rectangle running under the gunwales, with the quills inserted diagonally across the rectangle. A line of one white and one yellow quill-widths runs from midsection of band to outer edge, terminating in a sun design of white centre and yellow rays.
LENGTH: 69cm WIDTH: 11.3cm HEIGHT BOW: 10.5cm HEIGHT SHEER: 7 cm
PROVENANCE: Original Pitt-Rivers collection "S1621=1678 black [1252]"
CONDITION: Fair. Quillwork faded. Bark faded on one side.

10. MICMAC. Canoe model; quillwork. [1677]. 19th century
Birchbark, spruce root, porcupine quills, wood.
Typical Micmac canoe shape, single sheet of bark cut and folded, sewn with spruce root. Woodsplint sheathings. Wooden gunwale, lashed with spruce root. Outside decorated with two lengths of spruce root, appliqued horizontally and parallel, with some quillwork insertion in the space between them, groups of three or four laid down at a diagonal to the root, with bare bark in between.
LENGTH: 65.5cm WIDTH: 10cm HEIGHT BOW: 12 cm HEIGHT SHEER: 9cm
PROVENANCE: Original Pitt-Rivers collection "S1629=1677 black".
CONDITION: Fair.
REMARKS: Unusual in that it has spruce-root applique for decoration on the sides.

11. MALISEET. Canoe model. No number. 1900 <u>ca</u>.
Birchbark, wood, spruce root.
Typical Maliseet canoe shape, in three pieces of birchbark: the centre and two ends, cut and folded, sewn with spruce root. Birchbark "fender" pieces at gunwales on either end. Eight to ten wooden ribs, wooden sheathing and gunwales, pegged with wood. Three wooden thwarts, lashed in with spruce root. Two wooden paddles.
LENGTH: 72cm WIDTH: 14.5cm HEIGHT BOW; 14cm
PROVENANCE: Collected by W.H.Mechling, May 1921; said to be an accurate scale model of a Maliseet canoe.
CONDITION: Good.

GREAT BRITAIN

Oxford
The Pitt Rivers Museum, continued

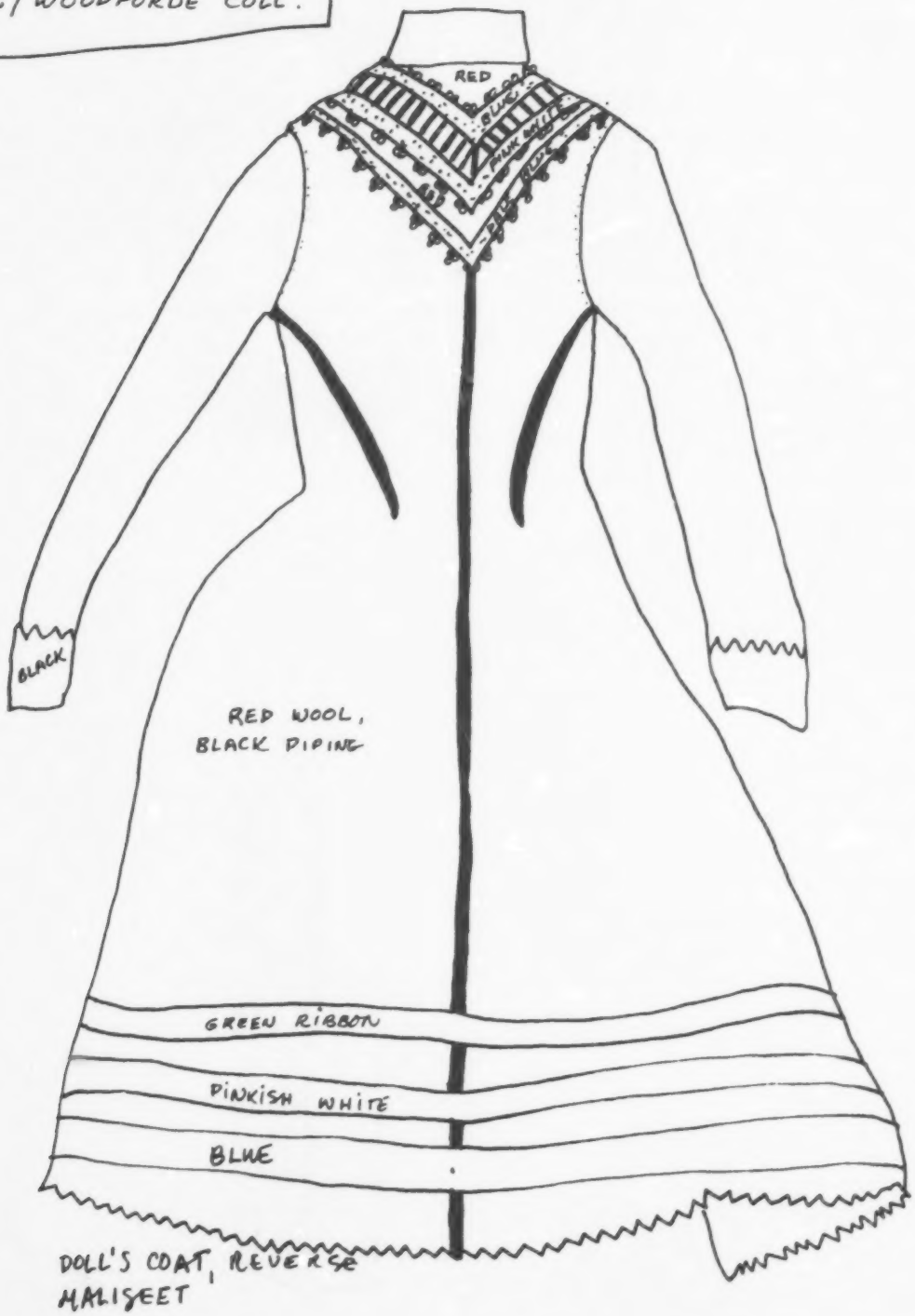
12. MALISEET. Doll; male. V22 Woodforde Coll. 1865 ca.
Wood, human hair, leather, glass beads, wool, silk ribbon, grosgrain & velveteen ribbon, cotton, bark cordage (?), metal pins.
Male doll; carved head and torso a single block of wood. Nose and eyebrow ridges the only facial features. Human hair on head. Separate wooden arms and legs attached with thread or bark cordage. Legs carved with slight bend at knee, wider thighs, distinct feet.

Doll's dress includes a coat of red wool, pinked along hem and front opening. Seam down centre back piped in black. Fitted back has seams either side of centre, also piped in black, down to waist. Both sides of front opening and hem appliqued in bands of parallel blue, white, and olive silk ribbon lines. Set-in sleeves with black wool cuffs pinked along upper edge, and a trim of appliqued white silk, red and blue seed beads (the blue beads are decomposing into white paste). Coat fastens with a single metal pin in front. The lapels are white wool, edged with white velvet and red, green, turquoise and blue seed beads. Red wool collar dips to a long V-point at centre back; bordered with white silk, appliqued bands of blue and white silk ribbon; beaded in red, turquoise, opalescent and blue(turning to white paste) seed beads.

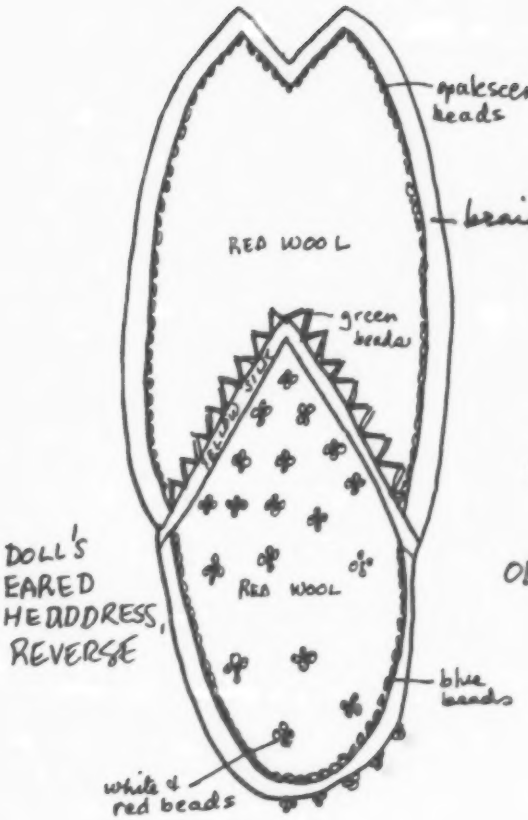
Under the coat, the doll wears a neck-to-knee inset length of coarse cotton chintz, a red-white-brown floral print; a finer printed cotton in similar colours plus black; a length of grosgrain ribbon 12cm wide, ivory, with bottle-green velveteen striping, running vertically. This ribbon has a white silk ribbon applique running horizontally across lower edge, and the hem is decorated with looped mauve glass seed beads. Around the throat, doll has a neck-piece of black wool sewn with blue glass pony beads, faceted brass beads; necklaces of pale blue seed beads, blue pony beads, brass beads, and burgundy seed beads.

The leggings are black wool, from instep to slightly above the knee; embroidered in a simple cross-hatch xxx motif up length of outer seam on front. A decorative selvedge in red wool has been added to the outside seam at front, with a ivory-silk meander applique up the centre, with two groups of four blue glass seed beads along the inner red ground, and a meander of grey glass seed beads on the outer. Border of green silk ribbon, picked out in groups of three clear dark-red seed beads up entire length.
The moccasins are unornamented leather. The headdress is typical Maliseet eared construction with front and back panels of red wool; two "ears", a cope-like lower panel inserted at back, which covers the neck, with a fourth panel as ornamental band across the forehead. The headdress is edged with braid, and beaded in green, rose pink, crystal, white, purple, yellow, blue (decomposing), lavender, and opalescent glass seed beads.
HEIGHT: 41cm BREADTH: 17cm DEPTH: 5cm
PROVENANCE: Collected by F.G. Woodforde, New Brunswick, Canada, ca. 1865. Donated October 1912 as "costume doll representing a native chief".
CONDITION: Fair. Hair messy. Cloth fading and dirty. Beads loose in places. Some evidence of moth eggs (?).

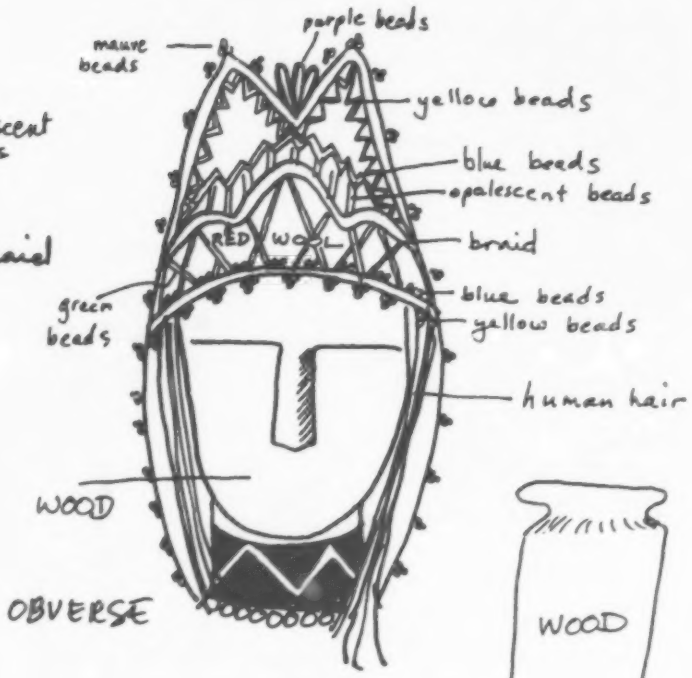
GREAT BRITAIN
OXFORD
PITT RIVERS MUSEUM
V22/WOODFORDE COLL.



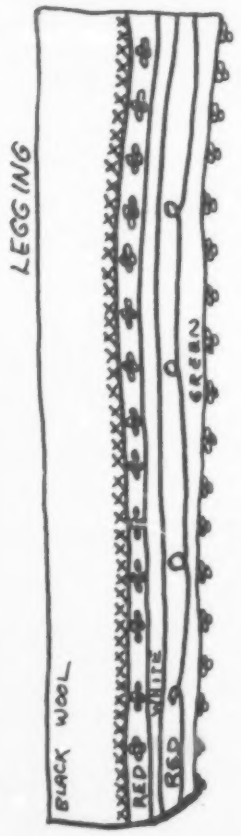
DOLL'S COAT, REVERSE
MALISEET



DOLL'S EARED HEADDRESS, REVERSE



OBVERSE



GREAT BRITAIN
OXFORD
PITT RIVERS MUSEUM

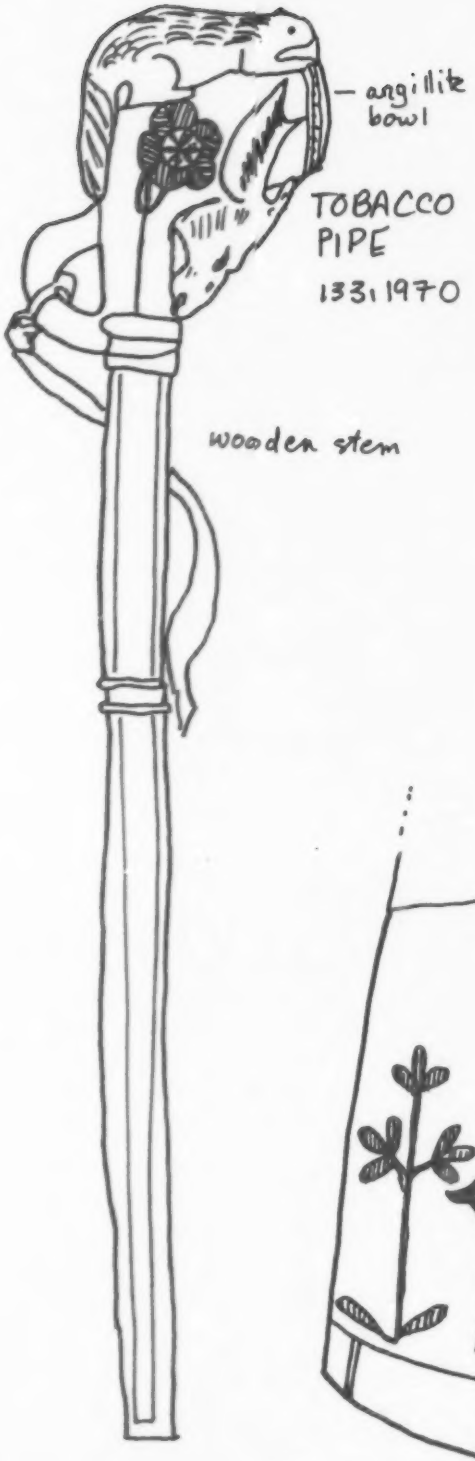
MALISEET DOLL
V22 / WOODFORDE COLL.

Oxford
The Pitt Rivers Museum, continued

13. MICMAC/MALISEET. Moccasins; ribbon applique. V22 Woodforde Coll. 1865 ca.
Leather, wool, silk ribbon, glass beads, cotton thread, sinew.
Typical moccasin construction; soles of commercially-tanned leather, stained brown, gathered to vamps of red wool, sewn with sinew. No cuffs; edging of black grosgrain ribbon around upper edge, ties in front across ankle; sewn with cotton thread and embellished with single yellow glass pony beads (bead size varies slightly) along lower edge of ribbon.

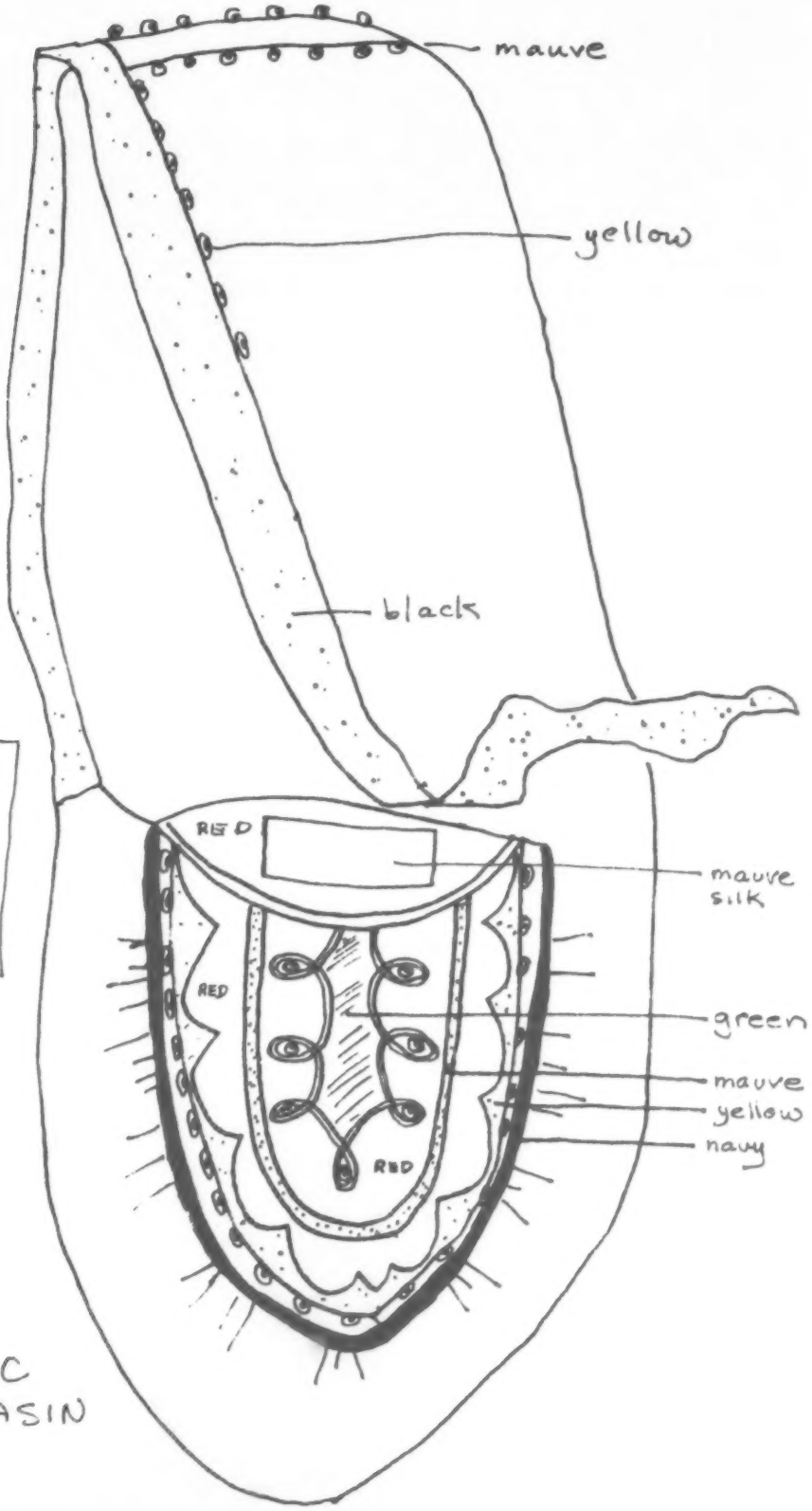
Red wool vamp edged with navy grosgrain up to tongue projection, where edged in yellow and folded back onto vamp. This fold has an inner border of 3 green/2 white/1 green/2 yellow irregular glass pony beads; an inset appliqued rectangle of mauve silk in centre. Main vamp area has an outer applique of yellow ribbon, with its inner edge cut into points. Within this area is a U-shaped applique of mauve, enclosing a line of 4 green appliqued cloth diamond motifs, edged with heavy white cotton stitchery (oversewn line), with loops at the points of the diamonds enclosing green pony beads. The outer edge of the vamp also has 2 large crystal/113 white pony beads/1 green pony beads following in a line spaced slightly apart. The moccasin is unlined.
LENGTH: 22.8cm WIDTH: 9.5cm HEIGHT: 5.8cm
PROVENANCE: Collected by F.G. Woodforde, New Brunswick, Canada, ca. 1865. Donated October 1912.
CONDITION: Fair.
ADDENDA: Back seam covered with mauve ribbon applique, edged with yellow glass pony beads in varying sizes.

14. MICMAC. Tobacco pipe. 133,1870. 1870 ca.
Argillite, silk ribbon, wood.
Tobacco pipe with argillite bowl, wooden stem tied to bowl with white silk ribbon. Bowl carved with moose head in the round, facing smoker; opposite side of bowl carved with beaver climbing up side of bowl, with tail curving under bowl, also in the round. Bowl further decorated with incised geometric motifs, including the "fat flower" with stem. Bowl is clean and apparently has never been used. Wooden stem is square in cross-section, and decorated with simple incised lines, stars and notches. The pipe bowl is a European form, rather than the "keeled" Micmac type; a loop projects from base, and the ribbon attaching bowl to stem ties through this loop.
DIAM BOWL: 2.8cm LENGTH: 24.2cm HEIGHT BOWL: 5cm
PROVENANCE: "Tobacco pipe carved in slate stone [argillite], by Indians of Lower Canada, given by Greville J. Chester, 1870." Transferred from Ashmolean Museum in 1886.
CONDITION: Excellent. Ribbon slightly soiled.



GREAT BRITAIN
OXFORD
PITT RIVERS

DETAIL,
QUILLWORK
MOOSE CALL
1954.9.71



GREAT BRITAIN
OXFORD
PITT RIVERS
V22/WOODFORDE

MICMAC
MOCCASIN

Oxford
The Pitt Rivers Museum, continued

15. MICMAC. Canoe model; quillwork. P.R. IV 118 388/12191. 19th century
Birchbark, porcupine quills, spruce root, organic dyes, wood, wood splints. Typical canoe shape; single sheet of birchbark, cut and folded, sewn at seams with spruce root [now missing]. Single vertical cut and fold at centre line rim, sewn with root. Wooden gunwales, lashed with root. Woodsplint sheathing. [Wooden ribs and thwarts? now missing.] Exterior quilled using the bark-insertion method, in a single horizontal line below rim; in a solid mosaic of quills laid diagonally across the band area in stripes of blue, russet, yellow, lavender; this area underlain by a line of XXX cross-hatched quills over bare bark in blue (Indigo), yellow (Goldthread, Coptis trifolia), and white (undyed).
LENGTH: 44cm WIDTH: 8cm HEIGHT BOW: 7.4cm HEIGHT SHEER: 5.2cm
PROVENANCE: Original Pitt-Rivers collection.
CONDITION: Poor. Root missing, thwarts and ribs missing. Quillwork in good condition.

16. MICMAC. Canoe model; quillwork. IV 78.
Birchbark, porcupine quills, aniline dyes, metal tacks, wood, spruce root. Typical canoe shape; single sheet of bark, cut and folded, sewn at bow and stern with spruce root. Three vertical cuts and folds down from rim. Fifteen wooden ribs, one wooden thwart, two spruce-root thwarts. Gunwale an inner wooden rim lashed with root, overlain by thick wood splint attached with three metal tacks on each side; there is a bark fender on either side, bow and stern, beneath this splint. Canoe decorated with porcupine quills, using the bark-insertion method, in twelve stars or flowers--four quills each--in purple and yellow aniline colours, on each side, running horizontally.
LENGTH: WIDTH: HEIGHT BOW: HEIGHT SHEER:
PROVENANCE: Donated 1908 by Mrs. W. Clark. Catalogue card reads "Found broken up. Not kept. 1955". Linda Cheatham thinks this notation may apply to the Moullin canoe model, 1939.4.18, not found.

17. MICMAC. Canoe model. 1939.4.18 before 1837
Birchbark.
Canoe model now missing. Card reads "Newfoundland Micmac. Model of canoe in birch bark 2'10" long. Brought from Newfoundland to Guernsey in 1837 by Captain W.B. Moullin, grandfather of donor. The captain was in charge of a fishing station owned by Thoume, Moullin & Co. Donated by G.E.B. Moullin, April 1939."
REMARKS: This may be the canoe model "Found broken up. Not kept. 1955" mentioned above.

Oxford
The Pitt Rivers Museum, continued.

18. MICMAC. Moose call; quillwork. 1954.9.71 [XVI 12/29.3.32] 19th century
Birchbark, spruce root, porcupine quills, organic dyes, wooden pegs.
Cone-shaped moose-call of birchbark, edged with lengths of spruce root, oversewn with root: one length at mouthpiece, two lengths around base. The bark is wrapped round into a cone-shape, and the edges pegged with wooden pegs and bordered with root, oversewn with root. The outside of the moose-call is solidly quilled using the bark-insertion technique, the motif being running chevrons, laid on horizontally in stripes of dark green (unknown dye), blue (Indigo), yellow (Goldthread, Coptis trifolia), and white (undyed). On the side opposite the closure, near the base, the moose-call is quilled in a white rectangular ground, bearing a realistic moose in dark green quills, with lighter horns, flanked by two blue or green trees (now faded), on one of which he is chewing.
DIAM BASE: 12.3cm DIAM TOP: 3cm HEIGHT: 33.5cm
PROVENANCE: Beasley collection; donated by Mrs. H.G. Beasley. Transferred from the Royal Artillery Institute, Woolwich.
CONDITION: Excellent. Some of the quill-dyes fading.
REMARKS: This is, to date, the only quilled moose-call I've seen. R.W.
And it is only the third use, in Micmac quillwork, I've seen of a moose; the trees or plants are unique, although similar plants can be seen in Micmac rock art.

19. MICMAC. Box & lid; quillwork. 1952.5.014 early 19th century
Birchbark, porcupine quills, organic dyes, spruce root.
Circular lidded box; birchbark base sewn to exterior using spruce-root thread over a length of root facing. Bark liner projects above exterior, lid slips on over liner. The box exterior is formed of two rings of bark, wrapped with spruce root; the lower ring is dyed black, with white quill interweave in a chequer pattern. The upper ring is dyed red, with similar interweave. The lid side is a similar ring, wrapped in black-dyed spruce root, also with interweave. The lid top is a circle of bark, sewn to lid side with root, over a border of two lengths of dyed root. The top is covered with a solid mosaic of porcupine quills, using the bark-insertion method; the motif is an eight-legged starfish in whtie, black, russet, yellow on white, with black overlay or secondary quilled motifs.
DIAM: 13.6cm HEIGHT: 12cm
PROVENANCE: Lent by Col. Shirley, Etlington Park, War.; Purchased Major Shirley (his son) 1966.
CONDITION: Fair.

Oxford
The Pitt Rivers Museum, continued

20. MICMAC. Canoe model; quill interweave. 1886.1.869 ? 1650 ca.
Birchbark, wood, spruce root, porcupine quills.
Traditional canoe shape, strongly rockered, with hogged sheer rising from 10.4cm to 13cm at centreline. Formed from a single sheet of birchbark (Betula papyrifera), 5 feet 8 inches long, cut and folded; dewn at bow and stern with spruce root (Picea mariana), over a wooden facing, which then divides to become the gunwales. The gunwales are wrapped with alternating lengths of black and red dyed spruce root. There are five wide wooden thwarts, wrapped with spruce root, each approximately 2 cm wide; undyed white porcupine quills have been interwoven in chequered patterns in the spruce root on gunwale and thwarts. At either end there is a single thwart made of doubled and wrapped spruce root.

The canoe has eight vertical cuts and folds, down from the rim, to shape it. These are sewn with spruce root, and overlaid with bands of root-wrapped bark 1.1cm wide, interwoven with porcupine quills, and sewn down with vegetable-fibre cordage, probably Indian Hemp (Apocynum cannabinum).

From bow to centreline and stern to centreline, the canoe is sheathed with wood splints, 1mm thick, 43mm wide and 800mm long. There are approximately 38 wooden ribs, bent into shape, with a distance of 150mm between tip and tip; the wood itself is 3mm thick, 15mm wide, 270mm long.
LENGTH: 170cm WIDTH: 27cm HEIGHT BOW: 19.3cm HEIGHT SHEER: 13cm
HEIGHT, QUARTERWAY: 10.4cm
PROVENANCE: Micmac. Thought to have been part of the original Tradescant Collection, ca. 1650; transferred from the Ashmolean Museum.
REFERENCES: In July 1638, Georg Christoph Stirn visited John Tradescant the Elder at his house in Lambeth, London, to view the curiosity collection which later became the core of the Ashmolean Museum, Oxford. There he noted "...first in the courtyard there lie two ribs of a whale, also a very ingenious little boat of bark...." Tradescant's catalogue of 1656 does not mention the model.
REMARKS: It is quite possible that this is indeed a 17th-century Micmac canoe model. The aging is much more apparent here, than on any model, including the 18th-century model in Paris, seen before. The strong rockering and the high hogged sheer are earlier, as these features decrease in size through time. The covering of the vertical cuts with bands of bark is unique to this model. The great length, and the fact that this model is formed from a single sheet of bark is impressive. The detail of the construction would suggest this piece was made by an actual canoe-maker, rather than a woman making mere vehicles for quillwork souvenirs. The Recollet Father Chrestien LeClercq, living with the Gaspé Micmacs from 1675-1687, noted quill ornamentation on "their [birchbark] canoes, their snowshoes, and their other works which are sent into France as curiosities".
CONDITION: Interesting. Bow detached; section of bark broken off [both pieces still with canoe]. Gunwales formerly infested with woodworm, now exterminated, but wood not yet stabilized. Thwarts damaged, one broken off [piece preserved with canoe]. Break in bark at midsection on one side. Spruce root missing in places.
IF THIS IS A 17TH-CENTURY PIECE, IT IS UNIQUE FOR THAT CENTURY OR EARLIER, AND CONSERVATION IS A PRIORITY.
Even if this is not 17th-century, it is a large, extremely well-made piece with unique features, and deserves preservation and care.

GREAT BRITAIN

Oxford
The Pitt Rivers Museum, continued

21. MICMAC or MALISEET. Moccasins; moosehair embroidery. MOC 22.
Leather, wool, silk ribbon, glass beads, cotton, cotton thread.
Pair moccasins; leather sole gathered to black wool vamp edged in silk ribbon, with border of white glass beads. Vamps embroidered with floral motifs using dyed moosehair thread. Cuffs of black wool edged with silk and embroidered with similar floral motifs, using moose hair as embroidery thread.
PROVENANCE: Woodforde collection of Micmac and Maliseet material (see above), New Brunswick, late 19th century.
CONDITION: Good.

GREAT BRITAIN

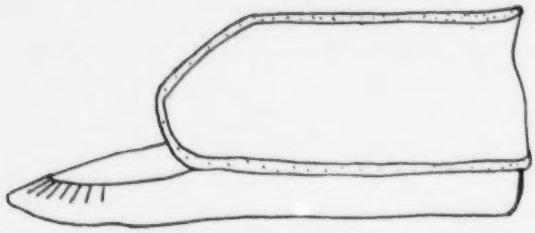
Saffron Walden

The Saffron Walden Museum
Museum Street, Saffron Walden
Essex, England
Leonard Pole, Curator

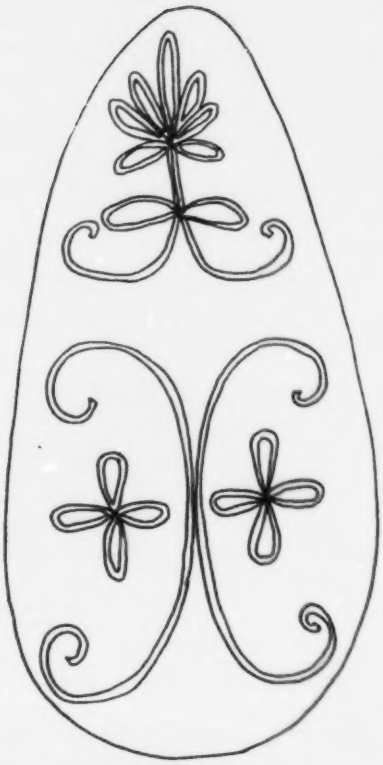
1. MICMAC. Moccasins, pair; beadwork. LN C2338-2339. before 1841-1845
Leather, wool, silk ribbon, glass beads, cotton thread, cotton, cardboard.
Leather sole gathered to red wool vamps. Vamps edged with blue silk ribbon applique, and decorated with tiny white glass seed beads, in the double-curve motif [see drawing]. Moccasins lined with cream-coloured cotton. Black wool cuffs stand high to ankles, with edgings of navy wool and red red cotton. Cuffs lined with blue printed cotton, very coarse weave. Cuffs ornamented with double-curve beadwork in grey glass beads, larger than seed beads, with elaborations in white and green. The vamps are stiffened with cardboard interfacing.
LENGTH: 24.5cm WIDTH: 9cm HEIGHT: 11cm
PROVENANCE: "Pair of Lady's Moccasins Ornamented with beads, Canada, North America No.5" Acquired on loan from the Cuming Museum, Southwark; in that collection before or by 1841-1845.
CONDITION: Excellent.

2. MICMAC. Moccasins, pair; beadwork. LN C 6341-6342. 19th century
Leather, wool, silk ribbon, glass beads, cotton thread.
Leather sole gathered to black wool vamps. Vamps edged with red silk ribbon applique, except on upper end, where there is a black-and-olive-striped silk ribbon applique; vamp also has a border of glass seed beads, white, in the one-up/one-down pattern, plus clusters of three white glass pony beads. Ribbon ties at ankles. Cuffs black wool with red silk ribbon applique on upper edge; lower edge has dark green ribbon, plus a border of white glass pony beads in the one-up/one-down pattern. Sewn with cotton thread. The double-curve motifis worked in white and cobalt blue seed beads. The vamps have a bead pattern of the reverse double-curve, an elaborated rectangle and diamond, ending in a six-lobed figure [see drawing].
LENGTH: 22.7cm WIDTH: 8.5cm HEIGHT: 6cm
PROVENANCE: On loan from the Cuming Museum, Southwark. Possibly made and collected at the same time as LN C2338-2339 above.
CONDITION: Good.

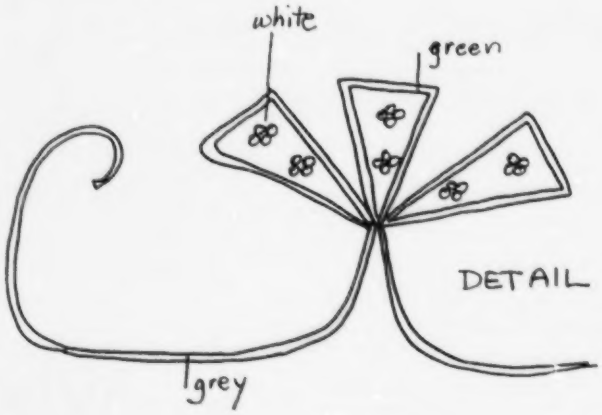
3. MICMAC. 1837.60 [E356]. Canoe model;incising. before 1844
Birchbark, wood, spruce root, wood splints.
Typical Micmac canoe shape; single sheet of birchbark, cut and folded, sewn with spruce root. Wooden gunwale in two pieces, covers inside rim and top, pegged with wooden pegs and oversewn with spruce root. 1 wood thwart, two spruce-root thwarts, wood-splint sheathings (6), eight wooden ribs, wooden blocks at either end. Incised geometric and double-curve designs on exterior.
LENGTH: 45cm WIDTH: 10cm HEIGHT BOW: 8cm HEIGHT SHEER: 6cm
PROVENANCE: Collected by C.J. Beverley, Royal Navy Medical Officer stationed in Nova Scotia before 1844. Donated by Mr. Winstanley, per Miss C. Fiske, Saffron Walden.
CONDITION: Good.



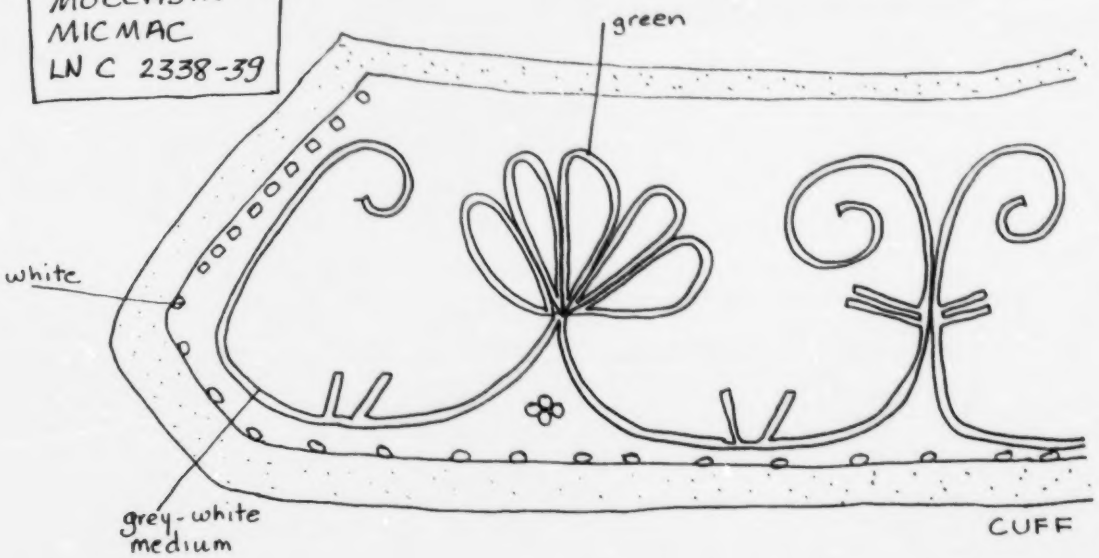
GREAT BRITAIN
SAFFRON WALDEN MUSEUM
ESSEX

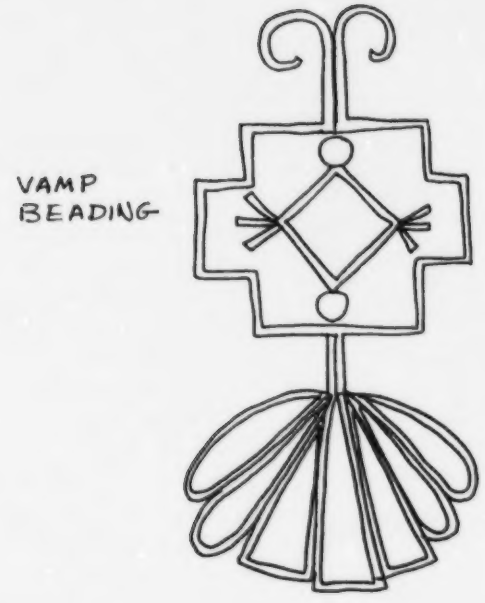


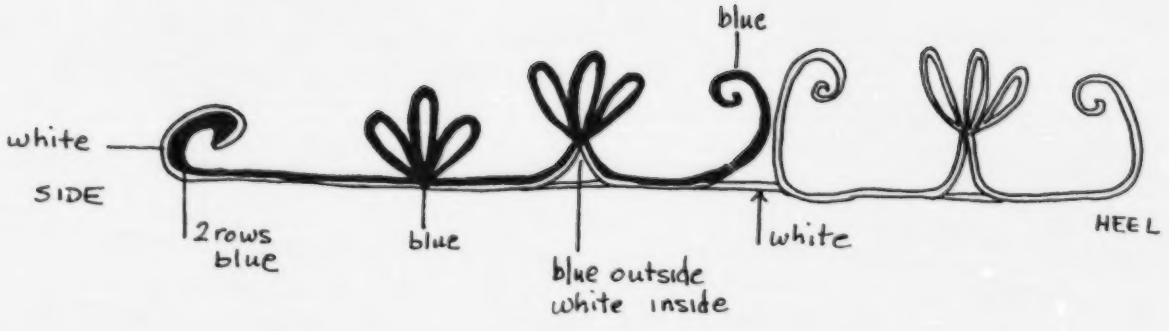
VAMP



MOCCASIN
MICMAC
LN C 2338-39



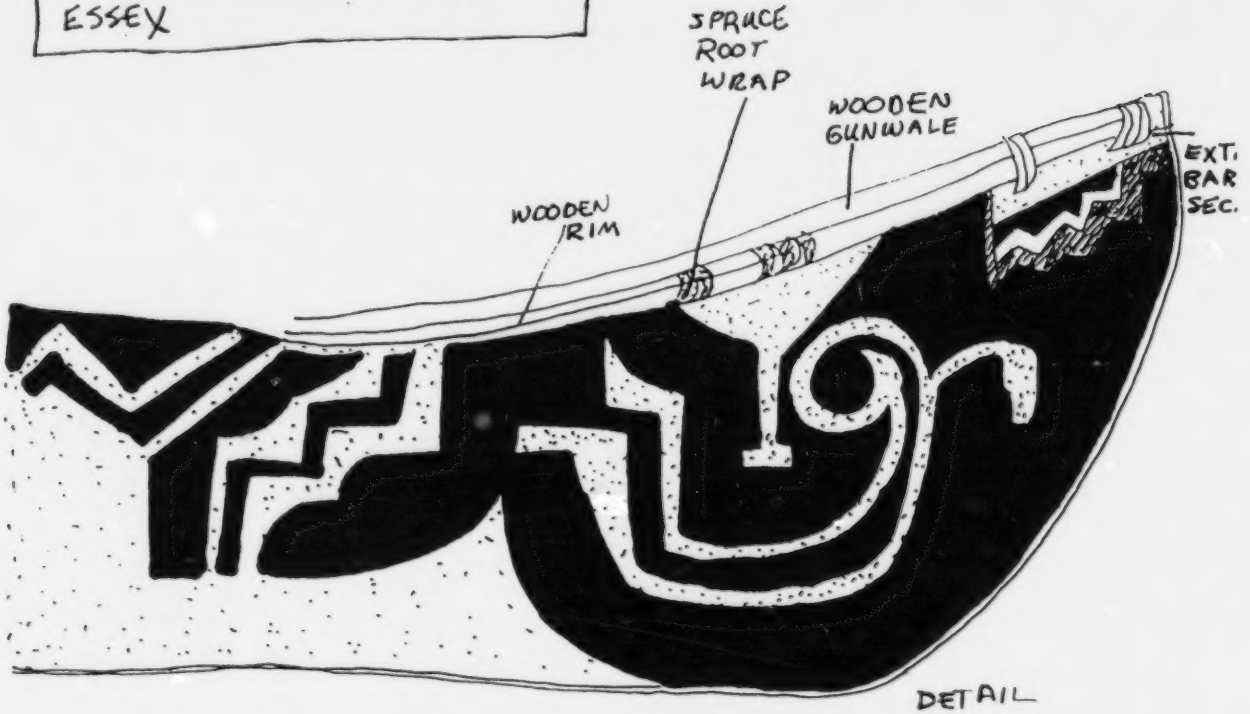




MOCCASIN CUFF
LN C 6341,42

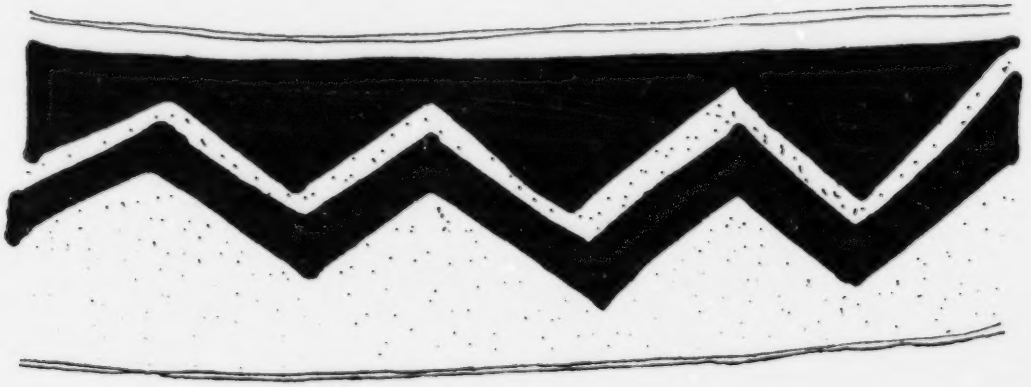
GREAT BRITAIN
SAFFRON WALDEN
ESSEX

GREAT BRITAIN
SAFFRON WALDEN MUSEUM
ESSEX

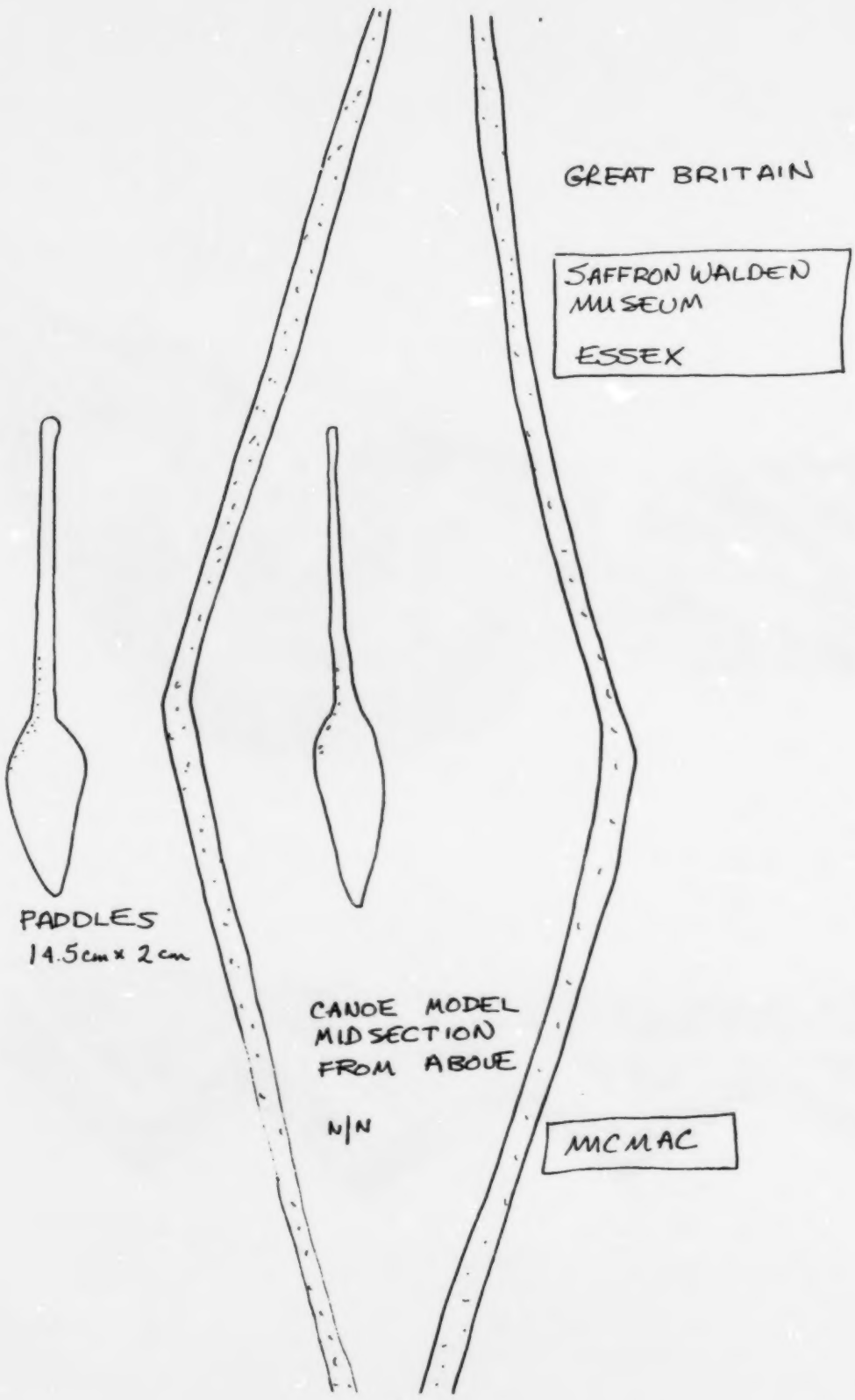


DETAIL
BOW

MICMAC CANOE
N/N



DETAIL
MIDSECTION
BARK INCISING


GREAT BRITAIN
SAFFRON WALDEN MUSEUM
ESSEX
PADDLES
14.5cm x 2cm
CANOE MODEL
MIDSECTION
FROM ABOVE
N/N
MCMAC

GREAT BRITAIN

Saffron Walden
Saffron Walden Museum, continued

4. MICMAC. Canoe model; incising. 1870.60 [E355]. 19th century
Birchbark, wood, spruce root.
Canoe cut and folded from single sheet of bark, sewn with spruce root. Four 'fenders', of birchbark, one at each side of bow and stern [see drawing]. Wooden gunwale and inner rim, treen-pegged and sewn with spruce root. Incised designs of double-curve and geometric motifs on exterior.
LENGTH: 45cm WIDTH: 10.3cm HEIGHT BOW: 10.5cm HEIGHT SHEER: 5.2cm
PROVENANCE: Collected by C.J. Beverley, Royal Navy Medical Officer, stationed in Nova Scotia before 1844. Donated by Mr. Winstanley, per Miss C. Fiske, Saffron Walden.
CONDITION: Excellent.
REMARKS: Also included are two wooden model paddles, 14.5cm x 2cm.

5. MICMAC. Canoe model; quillwork. 196.79 LN C3100. 19th century
Birchbark, spruce root, wood, porcupine quills, organic dyes.
Typical Micmac canoe shape, cut and folded from single sheet of birchbark, sewn with spruce root. Two wooden ribs remain, now detached. One wooden thwart, missing; wooden gunwales. Rim edged with a length of spruce root, oversewn with root. Eight wood-splint sheathings. Exterior quilled in a horizontal band to form the half-chevron motif, with quills inserted diagonally. Quills natural white, and dyed blue (Indigo, obtained commercially), russet (Bloodroot, Sanguinaria canadenis), and possibly yellow (Goldthread, Coptis trifolia). One end of the canoe has been cut off.
LENGTH: 64cm approx. WIDTH: 13.5cm HEIGHT BOW: 14.5cm HEIGHT SHEER: 8cm
PROVENANCE: Unknown. 1844 MS reads " Model of Micmac canoe and paddles from Nova Scotia, C.J. Beverley, Donated Winstanley Exquire by Miss C. Fiske. Two other canoes."
CONDITION: Poor.

6. MALISEET. Peaked cap, woman's; beadwork. 1969.30 19th century
Wool, silk, silk ribbon, cotton thread, glass beads, metal beads.
Typical Maliseet woman's peaked cap, with curved lower edge. Formed of two identical pieces of red wool, edged with blue silk ribbon applique; sewn together from centre forehead to back of head, and from back of head at peak down to neck. Back seam left open from top of neck to base. Blue silk lining, badly frayed, over second lining of printed cream and black wool. Lower edge bordered in white glass pony beads, in the one-up/one-down pattern. Silk ribbon along the base has its upper edge cut into a series of triangles, points up, elaborated with a row of glass beads. A wide band of beadwork in typical Maliseet double-curve designs, parallel to line of the lower edge, is worked in pink, navy, white, gold, green, and pale blue seed beads, and with faceted metal beads. This beaded area has a border of three parallel lines of beads, navy/white/navy.
LENGTH: 40.6cm x 32cm
PROVENANCE: Donated by Miss Bruton, a retired teacher from Saffron Walden.
CONDITION: Good. Lining frayed.
REMARKS: Illustrated in Pamela Clabburn, The Needleworker's Dictionary.

GREAT BRITAIN

Truro

The Truro County Museum
Truro, Cornwall
R. D. Penhallurick, Curator

1. MICMAC. Doll cradle; quillwork. No number. 1830 ca.
Birchbark, porcupine quills, organic dyes, wood, spruce root.
Doll's cradle, European style of body on wooden rockers [rockers now missing]. Wooden base, formerly pegged with wooden pegs to rockers. Base also pegged to the exterior of three pieces of birchbark (Betula papyrifera). First piece of bark forms the head of the cradle; the second piece is a band forming both sides and the foot; the third piece reinforces the inner left side under the canopy, which is formed from a fourth piece of bark. A wooden rim lashed with spruce root reinforces the inside upper edge of the exterior, extending in under the canopy, and passing under the wooden rim, which reinforces the outer edge of the canopy. The cradle sides have an upper border of two lengths of spruce root (Picea mariana), oversewn with root.

The upper edge of the cradle is horizontal, rising in a step and curve to meet the canopy. The piece which forms the sides and foot has a border of telescoped quills from the Eastern Porcupine (Erithizon dorsatum), undyed, in two parallel lines, along that portion of its length which runs under the canopy.

The cradle is decorated with a solid mosaic of porcupine quills, using the bark insertion method. Motifs are geometric, with the chevron-and-triangle pattern on the cradle sides. There is secondary, or overlay, quilling. Quill dyes are gold (Bloodroot, Sanguinaria canadensis), blue (Indigo, obtained commercially), yellow (Goldthread, Coptis trifolia), black (unknown), and undyed white.

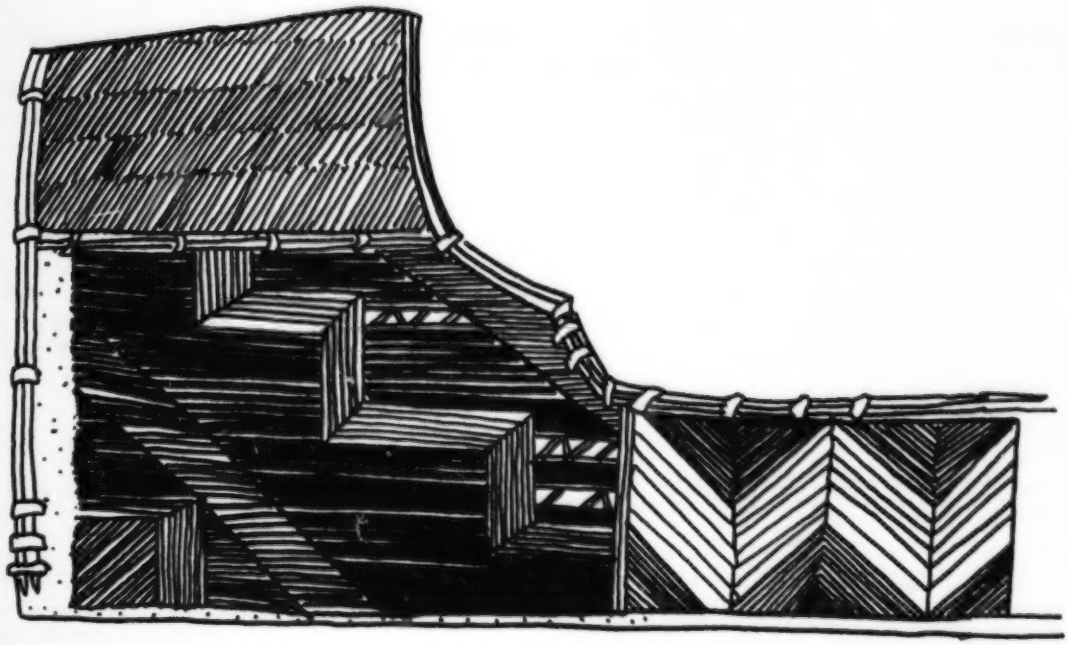
The backpanel is loaf-shaped, 13.5cm high x 13cm wide. It has never been completely quilled, although the incised lines of the intended pattern still remain. Design is bilaterally symmetrical, even without completion.
LENGTH: 30.2cm x 13cm x 13.5cm
PROVENANCE: Recorded 1830-1831 as "Indian cradle Miss L. Nankivell", in Thirteenth Annual Meeting of the Royal Institute of Cornwall, 1831, p. 6.
CONDITION: Poor. Rockers missing; quillwork faded and damaged. Whole piece encrusted with insect droppings and wood-boring insect's sawdust. Wooden pegs pulling away from bark.

GREAT BRITAIN

Truro
Truro County Museum, continued

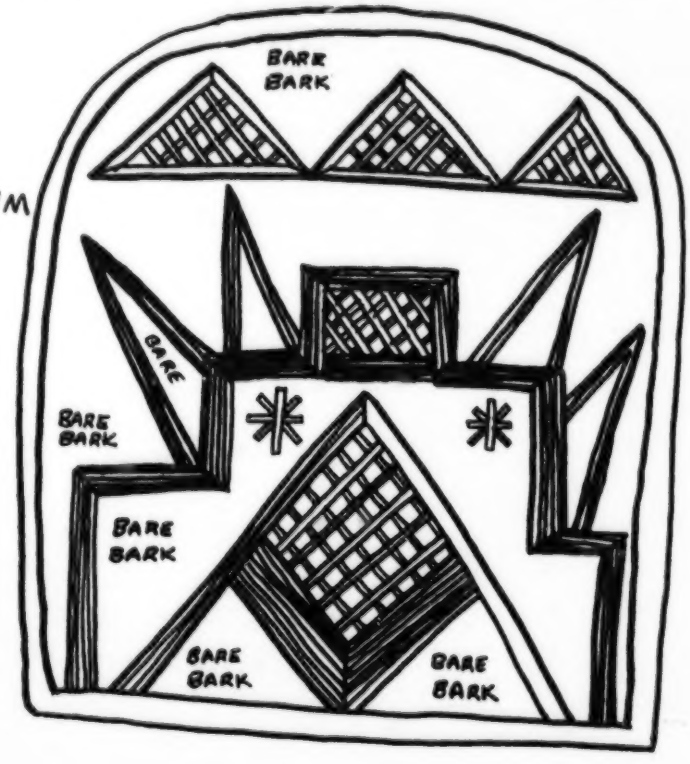
2. MICMAC. Canoe model; quillwork. No number. early 19th century
Birchbark, spruce root, wood, porcupine quills, organic dyes.
Typical Micmac canoe shape, single sheet of birchbark cut and folded, sewn with spruce root. One wooden thwart, two spruce-root thwarts; seven wood-splint sheathings, ten wooden ribs, one displaced; wooden gunwale, sewn with root. Exterior decorated with porcupine quillwork, in a single horizontal band of diagonally-inserted quills. Dyes: blue (Indigo), russet (Bloodroot), yellow (Goldthread), and a vivid black (unknown). This band of solid quilling underlain by cross-hatch quilling over bare bark. Extending from this are groups of quills laid down as arrow-shapes, and touching at the lower edges, which form one end of a double curve motif, within an incised line [see drawing]. Included withthe canoe model are two model paddles, of softwood, 22.8cm x 2.5cm; 23.5cm x 2.6cm.
CANOE LENGTH: 58cm WIDTH: 11.2cm HEIGHT BOW: 10cm HEIGHT SHEER: 6.5cm
PROVENANCE: Don. by Captain Julyon, RN, between 1818 and 1821. See Rules of the Royal Institution of Cornwall, 1821, p. 14.
CONDITION: Poor. Caked with insect droppings and sawdust. Very dirty.

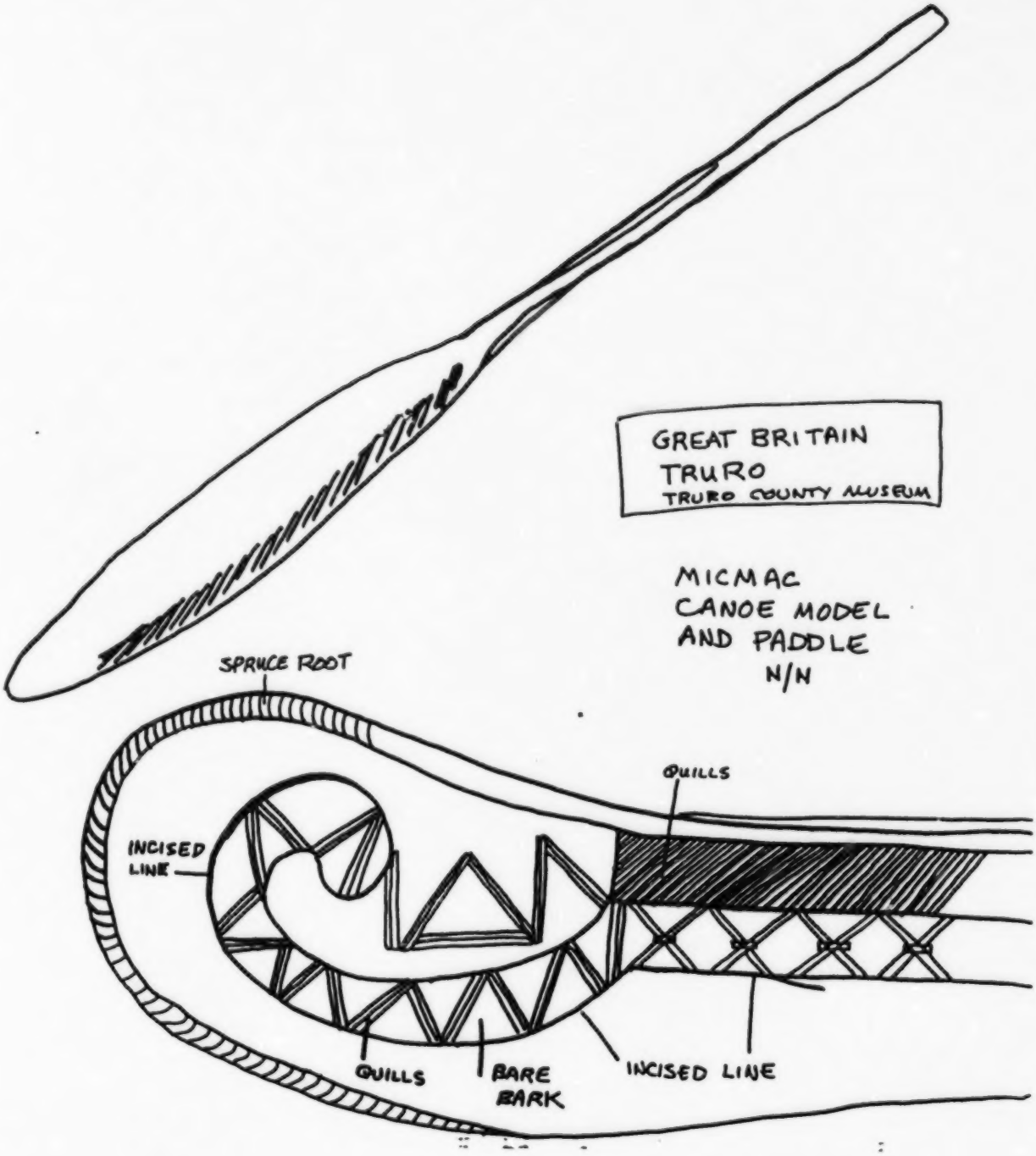
3. MICMAC. Canoe model; quillwork. No number. 19th century
Birchbark, spruce root, wood, porcupine quills, aniline dyes?
Typical Micmac canoe shape, single sheet of bark cut and folded, sewn with spruce root. Wooden gunwales, four wooden ribs (1 missing), one wooden thwart (missing). Both ends cut off. Exterior decorated with porcupine quillwork, a single horizontal band of solidly quilled diagonal striping in green, red, yellow, white, blue aniline dyes. Underlying this is a cross-hatch overlay of X motifs on bare bark, in blue-green with yellow stapling.
LENGTH: 67cm approx. WIDTH: 10cm HEIGHT BOW: 11.5cm HEIGHT SHEER: 7cm
PROVENANCE: Unknown.
CONDITION: Poor. Badly damaged and dirty.



GREAT BRITAIN
TRURO
TRURO COUNTY MUSEUM

MICMAC
QUILLWORK
DOLL CRADLE
N/N




GREAT BRITAIN
TRURO
TRURO COUNTY MUSEUM
MICMAC
CANOE MODEL
AND PADDLE
N/N
SPRUCE ROOT
QUILLS
INCISED
LINE
QUILLS
BARE
BARK
INCISED LINE